HOUSE & GARDEN

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Furniture Number

February 1930

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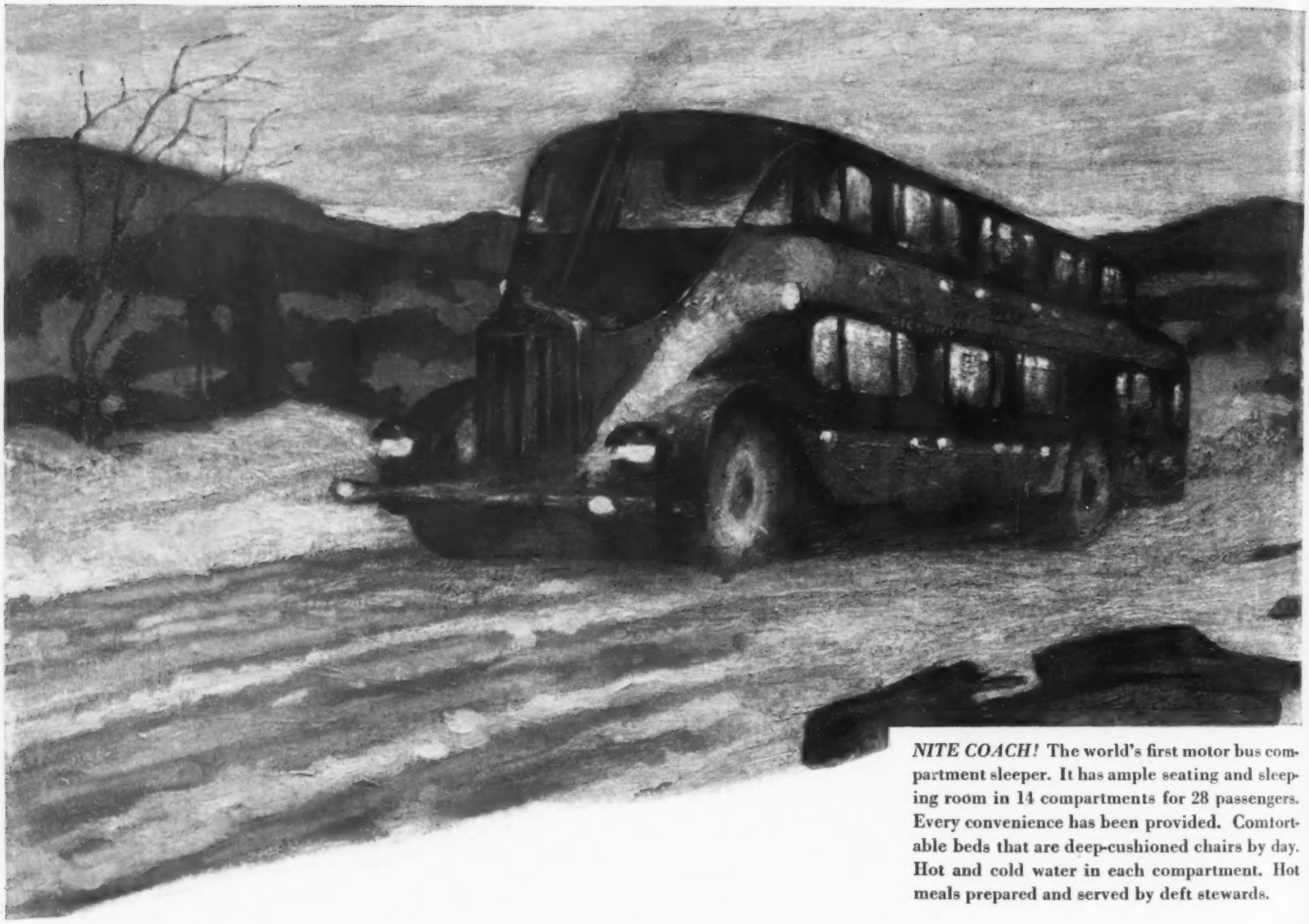
Price 35 Cents



NITE COACH! The world's first motor bus compartment sleeper. It has ample seating and sleeping room in 14 compartments for 28 passengers. Every convenience has been provided. Comfortable beds that are deep-cushioned chairs by day. Hot and cold water in each compartment. Hot meals prepared and served by deft stewards.

"COVERED WAGONS" *of* 1930

Fueled and Lubricated with TEXACO

Twenty years ago the first primitive motor bus chugged up Fifth Avenue. Today there are in the United States alone close to 100,000 swift buses operated by modern unified bus lines. Outstanding in this new arm of transportation are the Pickwick-Greyhound Systems.

Along 30,000 miles of America's beautiful highways, Pickwick-Greyhound Coaches offer through service from the Atlantic to the Pacific, from Canada to Mexico. These systems are one of the world's largest users of gasoline—consuming approximately 20,000,000 gallons a year. The choice of Texaco for fuel and lubrication by the world's largest and most progressive motorized transportation system, is based on proven economies and the fact that Texaco Products can be secured everywhere—in each of our 48 States.

The gasoline that gives Pickwick-Greyhound buses low mileage costs, will save you money in your car. The lubricants that protect the huge Pickwick engines will give longer life to any car, old or new! Wherever you are make the Texaco Red Star with the Green T your "stop sign" for both gasoline and motor oil.

THE TEXAS COMPANY

Refiners of a complete line of Texaco Petroleum Products, including Industrial, Railroad, Marine and Farm Lubricants, Road Asphalts and Asphalt Roofing.

TEXACO

GASOLINE - MOTOR OIL

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

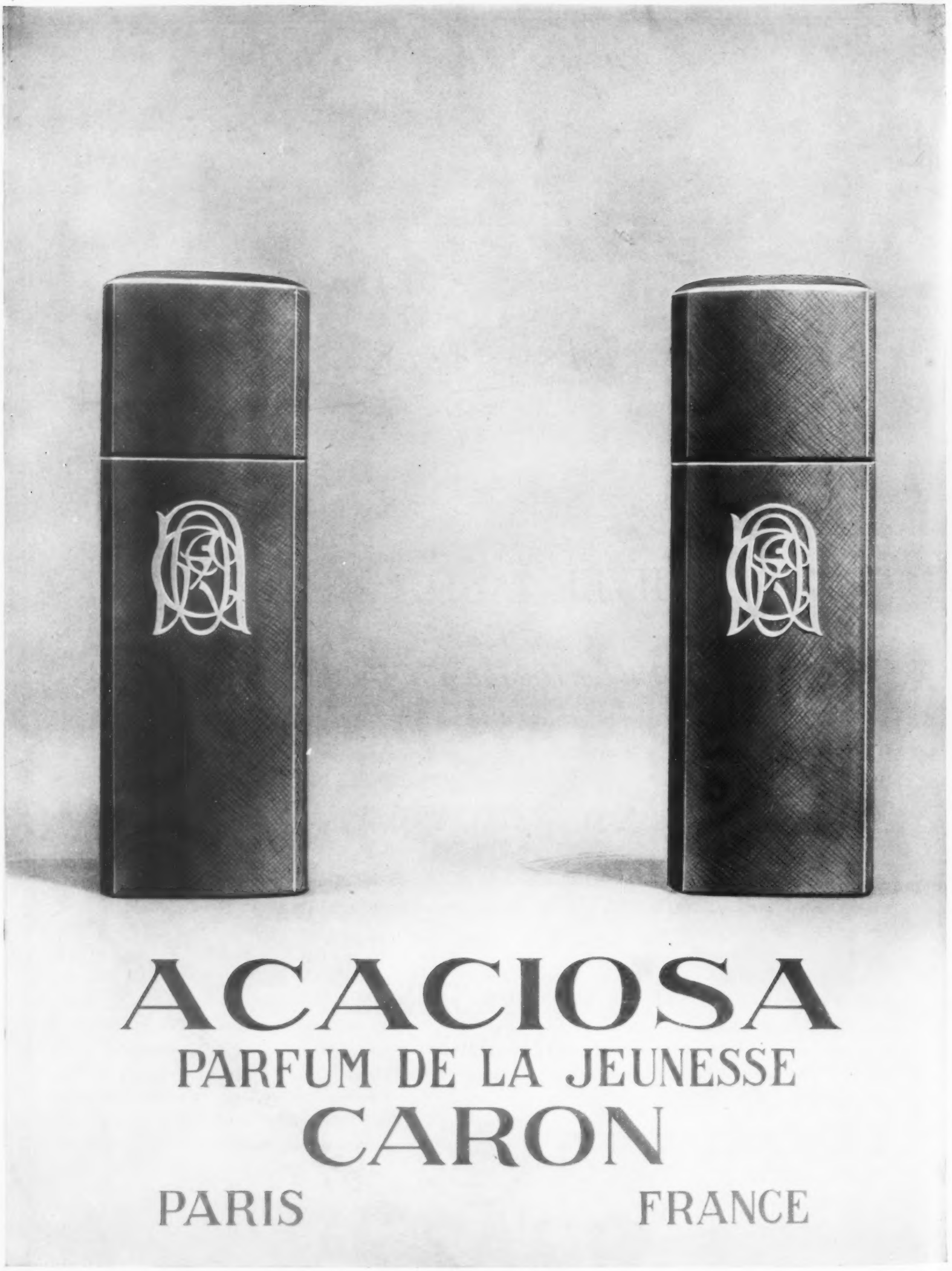
SILVER TABLEWARE

93 Years

Noted for Design and Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



ACACIOSA
PARFUM DE LA JEUNESSE
CARON
PARIS FRANCE

HOUSE & GARDEN
February, 1930

House & Garden is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879 Editorial offices, Graybar Building, Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico, Hawaii and the Philippines, $4.00 a year in advance.

Vol. No. 57, No. 2

A·D·1780 150 Years to A·D·1930

Reproductions of late 17th Century
+ and Early 18th Century pieces +

150 YEARS OF UNINTERRUPTED SERVICE DEVOTED TO THE CREATION OF FINE FURNITURE

•

In 1780—a year before the surrender of Lord Cornwallis at Yorktown — Jacob Forster founded the house of Jacob Forster & Son which has carried on, without break in succession and with but few changes in name, for one hundred and fifty years. An expert craftsman devoted to his art, Jacob Forster wisely formulated the policy that has been adhered to strictly by his successors and that is responsible, in no slight degree, for the long life which the Company has enjoyed. This policy was—to make furniture unsurpassed by the finest works of the past to the end that the purchaser might procure for his home worthy heirlooms of the future. The reader who is seriously interested in furniture of the highest quality, is cordially invited to call at our Showrooms or, if that is not convenient, to send for a copy of our illustrated booklet + Shaw Furniture may be purchased through Decorators or at the better stores.

SHAW FURNITURE COMPANY

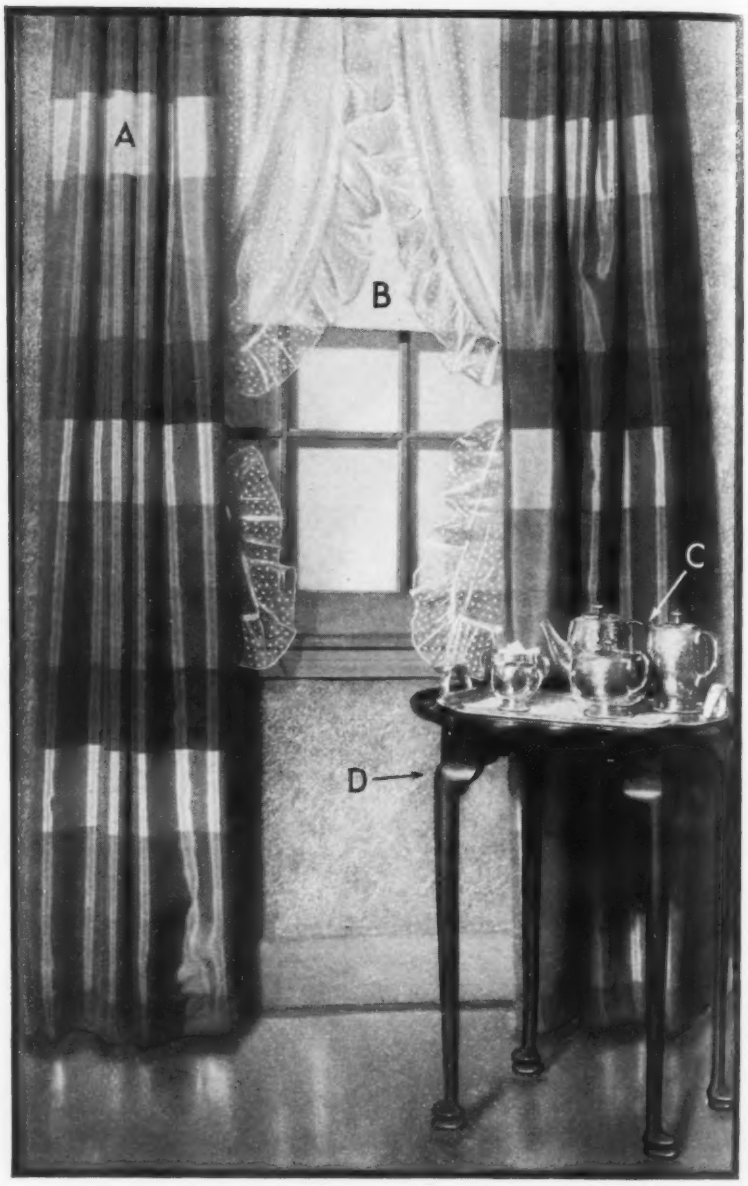
ESTABLISHED 1780

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

Specialists in Furniture Made to Order

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street

Every home needs something new for SPRING



Illustrated at the right. A. Rayon Drapery Fabric with broad cross-stripes in blended shades of ecru with copper, reseda or mulberry. The back of the fabric is woven so it looks like a silk lining. 45 inches wide, $3.00 a yard.

B. Point d'Esprit Ruffled Curtains in old ivory, tone the light to a soft glow. Tie-backs included. 2½ yards long. $6.75 a pair.

C. Tea or Coffee Set of Liberty's Tudric Pewter with handles of split reed to protect the hands from heat. Tudric Pewter never loses its soft sheen. 5 pieces. $62.00. Tray of Tudric Pewter with hammered finish, $32.50.

D. Walnut Occasional Table, pie crust edge, on which to serve after-dinner coffee or use for books and magazines. Top, 23 inches in diameter, 26 inches high. $40.00.

Our interior decorating staff will be glad to assist you in making your home cheerful for Spring and Summer. Estimates submitted for complete or partial furnishing of residences, apartments, club rooms, hotels or showrooms. Consultation involves no obligation.

Illustrated at the left. E. Armchair with maple frame upholstered in a handsome paisley tapestry from Liberty of London or other fabric if desired. $55.00.

F. Belgian Foot Stools covered with hand-made needlepoint. Oval or oblong. $7.50 and up.

G. Canterbury Magazine Rack of walnut, sturdy, yet light enough to carry from room to room. $15.00.

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST. Reg. U.S. Pat. Off. DEPARTMENT 44, NEW YORK

MAIL OR TELEPHONE ORDERS FILLED PROMPTLY. ADDRESS, DEPARTMENT NO. 44. 'PHONE VOLUNTEER 1000.

B. ALTMAN & CO.

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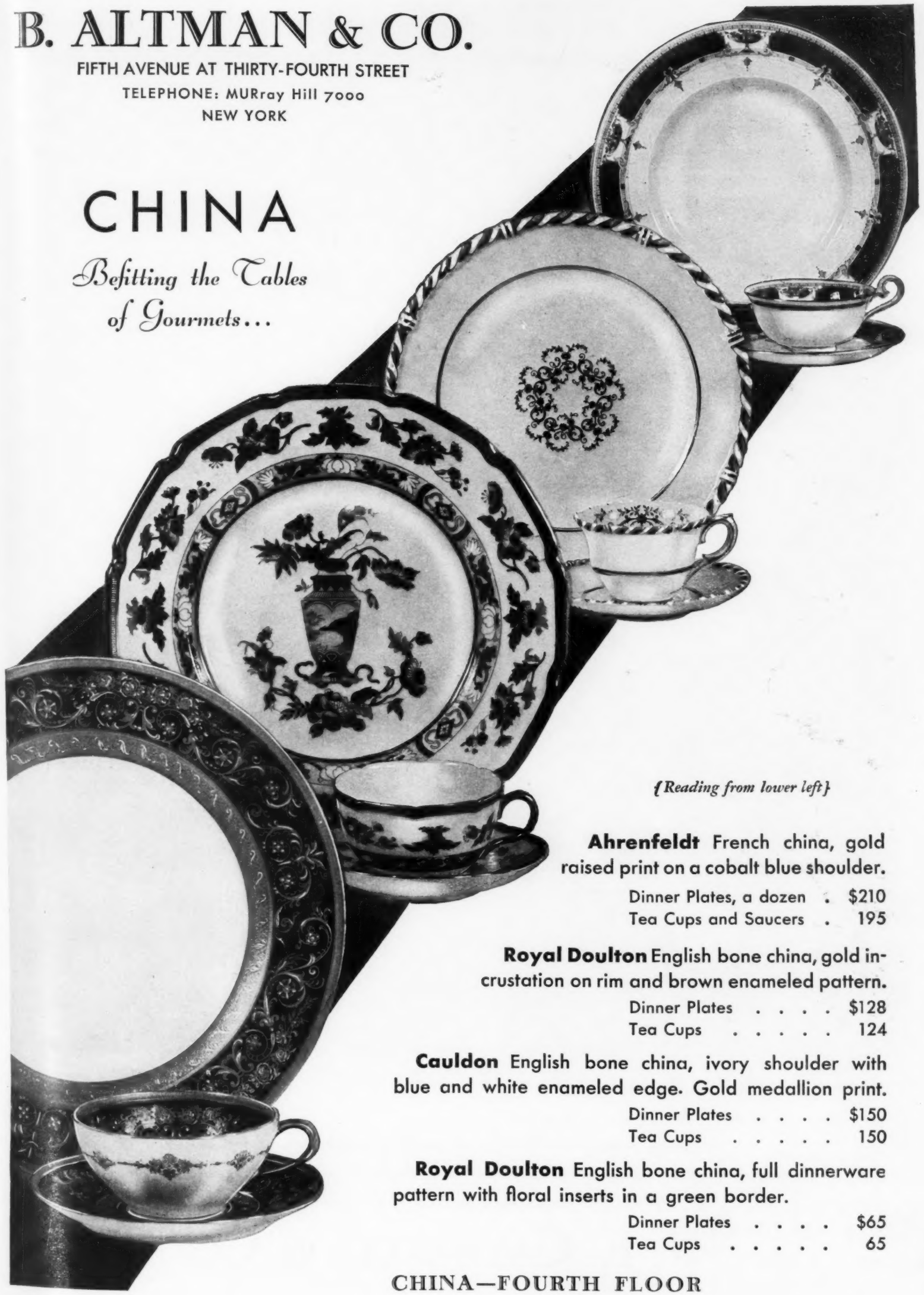
NEW YORK

CHINA

Befitting the Tables of Gourmets...



{Reading from lower left}

Ahrenfeldt French china, gold raised print on a cobalt blue shoulder.

Dinner Plates, a dozen . $210
Tea Cups and Saucers . 195

Royal Doulton English bone china, gold incrustation on rim and brown enameled pattern.

Dinner Plates $128
Tea Cups 124

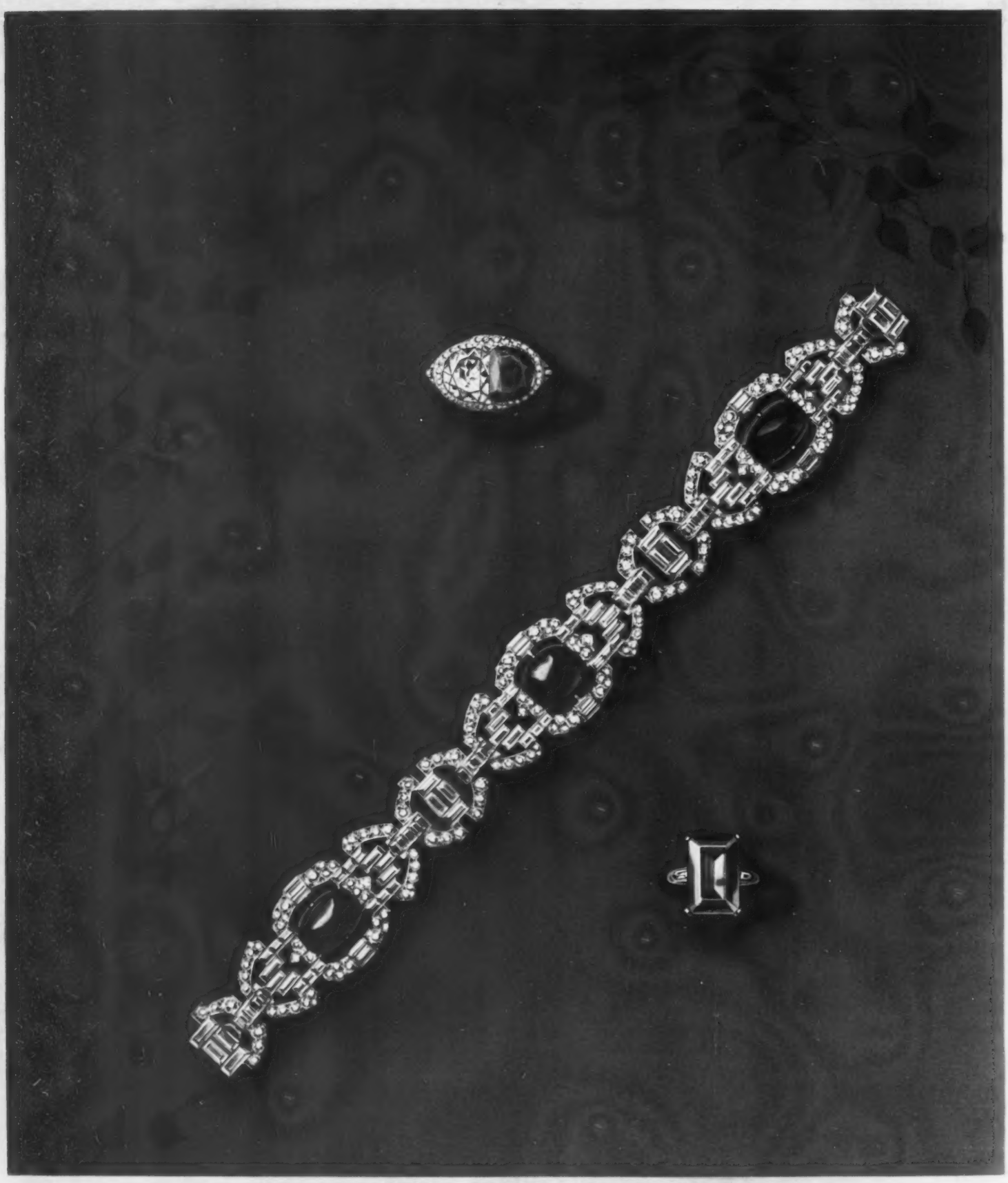
Cauldon English bone china, ivory shoulder with blue and white enameled edge. Gold medallion print.

Dinner Plates $150
Tea Cups 150

Royal Doulton English bone china, full dinnerware pattern with floral inserts in a green border.

Dinner Plates $65
Tea Cups 65

CHINA—FOURTH FLOOR



A Ring — an emerald and a diamond of unusual shape and beauty.
Bracelet — three cabochon emeralds connected by links of round and baguette diamonds.
A Ring — panel-shape emerald of fine quality and color.

J. E. CALDWELL & CO.

PHILADELPHIA

Reproductions of Louis XV and XVI pieces exquisitely made in France . . .

Perfectly copied proportions, mouldings worn soft by patient rubbing, carvings carefully simulated—every detail is beautifully rendered. The Corner Shop grouping of bedroom and living room furniture includes such adaptable pieces as the charming small secretary shown above, in walnut, $219.00. The Louis XVI chair is one of a collection, the frames for which were copied from museum pieces. In green or gold sateen, $79.50. The smaller Louis XV chair in bronze mohair, $49.75.

MACY'S

34th Street and Broadway, New York

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

CHIPPENDALE CARVED MAHOGANY GROUP, *by* KENSINGTON

The Character and Scope of Kensington Living Room Furniture

KENSINGTON living room furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

The selection includes table-desks, secretaries, cupboards, cabinets, important tables for the living room, library or hall, and occasional tables for all purposes, in wide variety and in styles especially appropriate for the American home.

Many of the pieces are entirely suitable for the executive office and directors' room, to which they give the dignity and quiet charm of a home without sacrifice of the practical convenience necessary in business furniture.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

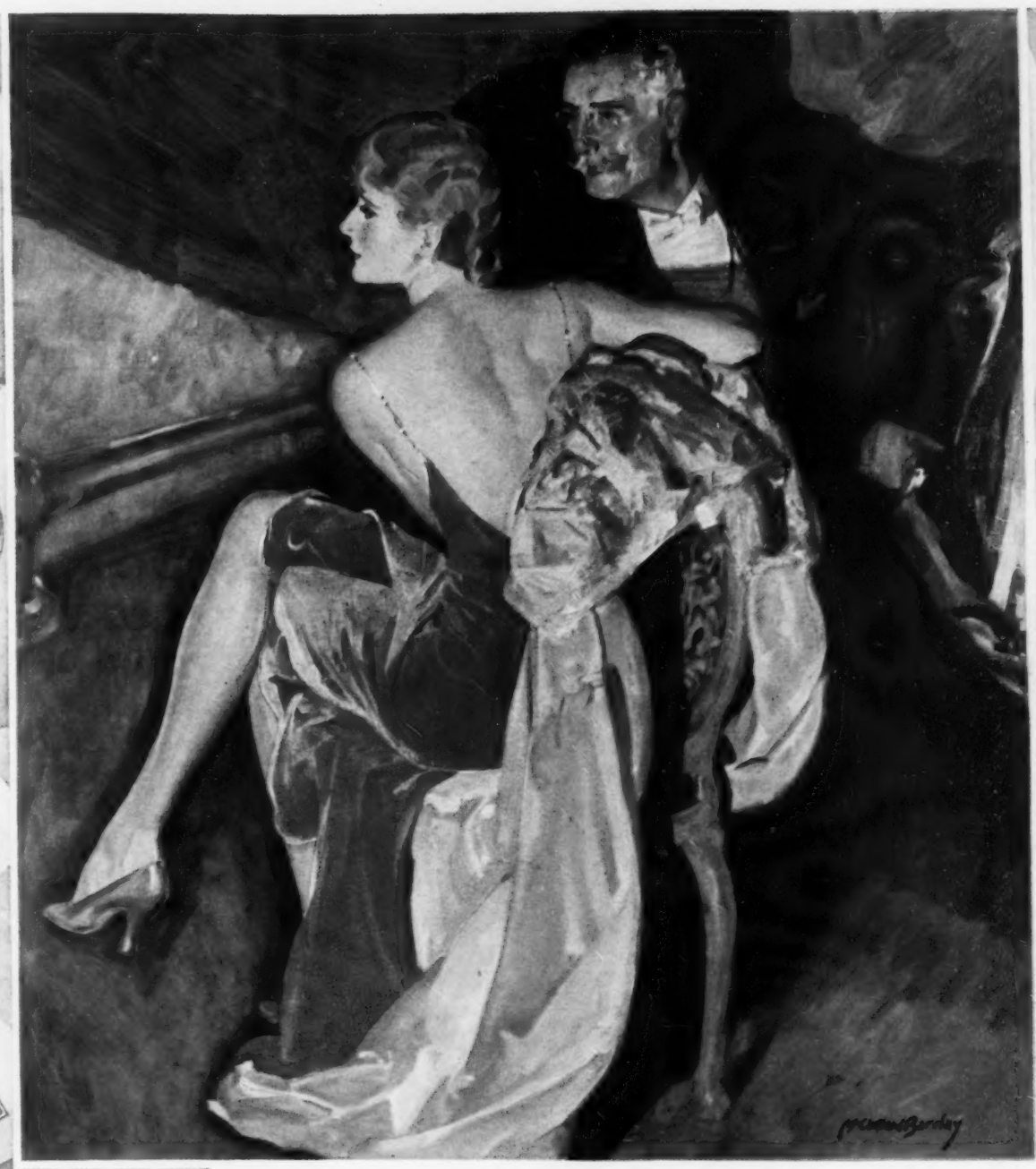
Examples of all of our work, including furniture for the dining room, bedroom, living room, library and hall, may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR



THE GREATER BEAUTY, comfort and durability of Fisher Bodies have always and quite properly been emphasized, but the really vital thing about them —today more than ever in the past—is that they give a car greater value. That value arises from the superior quality which extends throughout every Fisher Body and reveals itself more and more convincingly with every passing month of use. Long after lesser strength of construction and goodness of materials would have developed many defects, the Fisher Body is certain to retain its beauty, its comfort, its weather-tightness, its sturdy structure. These advantages are made all the more desirable by reason of the fact that the cars of which Fisher Bodies form so important a part, are the leaders of their price fields. General Motors cars—and these cars only—bring the motor car buyer the benefits of Body by Fisher. This joining of a higher-value body with a higher-value chassis completes a car of so much greater value, that to most buyers it will seem obviously futile to seek its equal anywhere but in a higher price field.

BODY by FISHER

GENERAL MOTORS

The NEW BUICK

The logical choice of discriminating families

Many own from two to seven Buicks

Today, the discriminating family finds it absolutely necessary to own two or more motor cars. Of all cars, none so adequately fulfills the need, from the twin standpoint of quality and value, as the new Buick. Big, luxurious, appareled in handsome Bodies by Fisher and powered by the famous Buick Valve-in-Head engine, the new Buick is the world's favored fine car. And there are 15 Buick body types, on three wheelbases, priced from $1260 to $2070, f. o. b. factory, from which to choose. See this wide display of models and make Buick your choice—for master car, for family car, for both cars.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

CANADIAN FACTORIES
McLAUGHLIN-BUICK, OSHAWA, ONTARIO

DIVISION OF GENERAL MOTORS CORPORATION

BUILDERS OF
BUICK AND MARQUETTE MOTOR CARS

The new Buicks are offered in three new series—three new wheelbases—and three new price ranges, with 15 luxurious body types. Series 40: $1260 to $1330 . . . Series 50: $1510 to $1540. . . Series 60: $1585 to $2070, f. o. b. factory. All are available on the extremely liberal General Motors time payment plan.

Buick

WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM

. . . Rendezvous

A distinguished educator, looking unusually amiable, is enjoying stuffed lobster in the Mission Grill . . . a well-known actor and his exquisitely dressed companion are discussing the new poetry over coffee in the Walnut Grill at Marshal Field's . . . in the Narcissus Room a charming sophisticate, undeniably Continental, is the center of a laughing group . . . while a tour of the Crystal, Colonial, and Wedgwood Rooms (as well as the Men's Grill in The Store for Men) reveals a significant number of other delightful persons. They may be famous, or just obviously Nice People, but too many of them meet here to call it coincidence. Field's Tea Rooms are an institution in Chicago life; they are the accepted rendezvous for luncheon, tea, or even breakfast among Chicago's better families. You are cordially invited to Field's Tea Rooms when you next visit this city.

Marshall Field and Company

. . . | RETAIL CHICAGO

WEDGWOOD

Bognor—A New Pattern on Patrician

GAY flower clusters, such as might have been gathered in an old-fashioned English garden, provide the motive for this new design in Queensware, and lend a delightful individuality to the service. The decoration is applied under the glaze—hence is permanent. ❧ ❧ ❧ *Bognor* will be found in the leading stores in open stock.

JOSIAH WEDGWOOD, *the Master Potter,* was born in 1730, at Burslem, England. The Two Hundredth Anniversary of his birth will be celebrated this year. Visitors to England are cordially invited to visit Etruria, where every facility will be afforded to inspect the Potteries, and the interesting collection in the Wedgwood Museum.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China

WEDGWOOD

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queens's Ware, Etc.
WEDGWOOD

Wholesale manufacturers of Handmade Furniture . . . . traditional in design . . . . unexcelled in craftsmanship. Eighteen thousand square feet of showrooms filled with interesting models; and on each successive visit to our showrooms you will invariably find new and beautiful additions to the line.

SCHMIEG-HUNGATE-KOTZIAN

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IMPORTED
UPHOLSTERY *and* DRAPERY FABRICS

WHILE Scotland is more commonly associated with sturdy dress fabrics, nevertheless some of our finest linens, both figured and plain, crash linen, and tapestries are imported from there. These, as well as a profusion of beautiful decorative materials from England, France, Germany, Belgium, and Italy may be seen at all times in the Johnson & Faulkner Showrooms.

History, romance and architectural charm combine to make Melrose Abbey the most revered shrine in Scotland.

JOHNSON & FAULKNER

Established 1823

NORTH UNION SQUARE • NEW YORK

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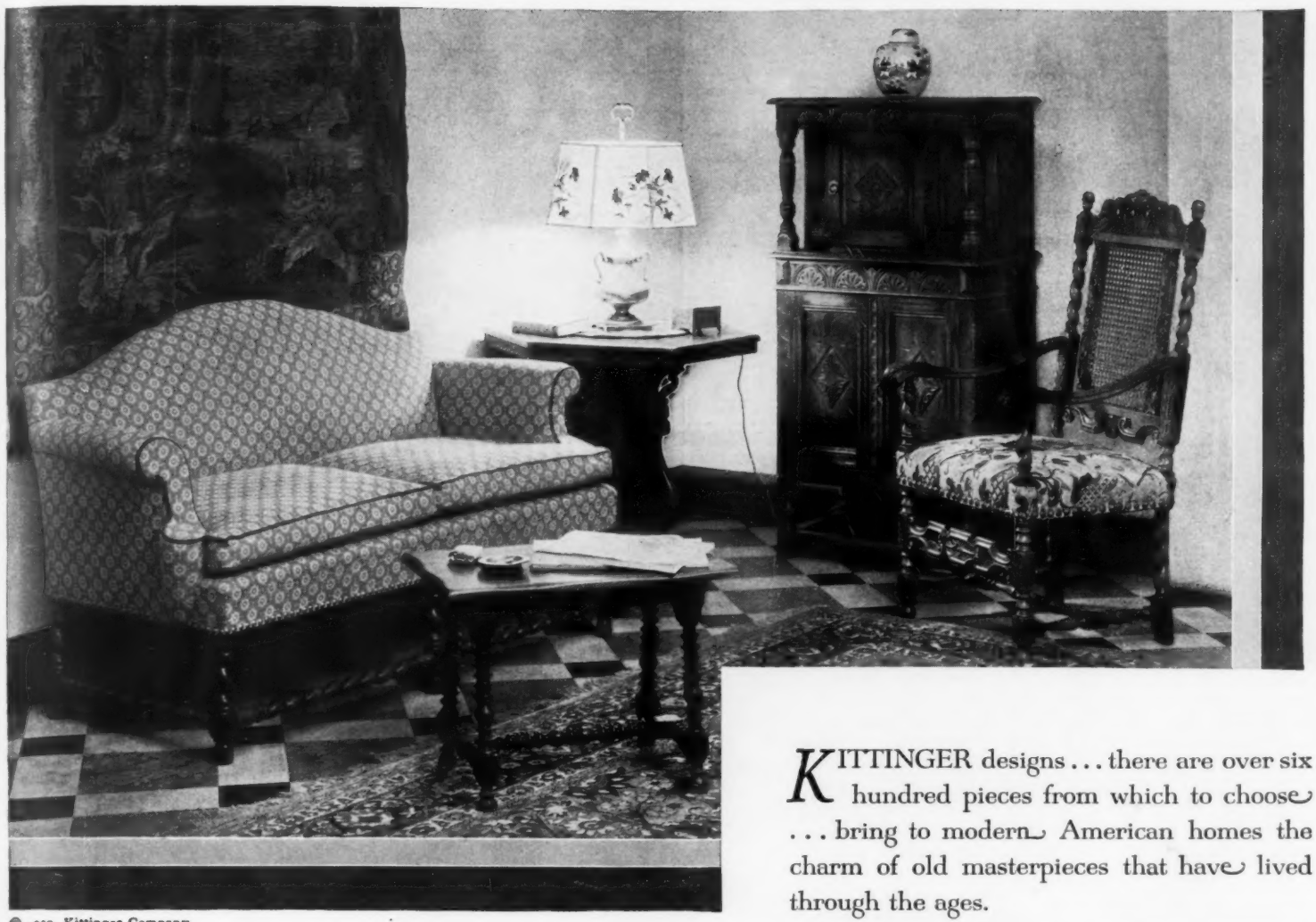

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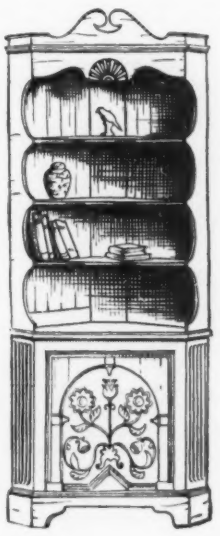
Harmonizing the influence of several Periods of Authentic Furniture

KITTINGER designs . . . there are over six hundred pieces from which to choose . . . bring to modern American homes the charm of old masterpieces that have lived through the ages.

The Charles IInd Love Seat . . . executed in solid Walnut . . . adapted to modern living from a beautiful old English sofa that shows the influence of the Spanish and Italian Renaissance on the work of Old England's master craftsmen . . . a richly-carved Walnut chair of the same Period . . . a coffee table of Spanish origin . . . a hexagon table distinctly Italian . . . and a beautiful court cupboard reminiscent of Elizabethan Days . . . make a harmonious group of historic Period designs.

There are many such Kittinger combinations in Mahogany, Walnut, Oak and Maple for every room in the home . . . for apartment, hotel, club, and executive office . . . at prices well within the reach of modest incomes.

You will be well repaid with a visit to one of our larger showrooms for your selections. Or write for booklets showing many occasional pieces and suites and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog. Address Kittinger Company, Dept. 45, North Elmwood Ave., Buffalo, N.Y.



SHOWROOMS

Buffalo At factory, N. Elmwood Ave. | New York 205 E. 42d St. | Chicago 433 East Erie St. | Los Angeles At Factory, 1300 S. Goodrich Blvd.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER

Distinctive Furniture

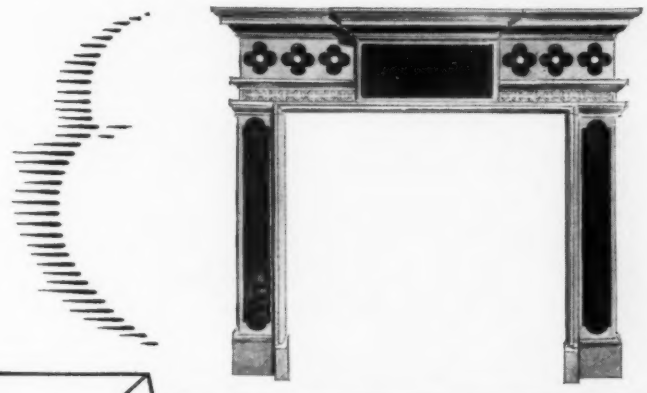
Antique English Marble Mantel; late Georgian Period; decoration on frieze by Peter Bossi, a celebrated Italian craftsman, who developed his art of inlaying and jealously guarded the secret of how he alone had perfected it during his sojourn in Dublin, 1785 to 1798. This is a very fine example of Bossi's genius. . . . . Price $2350.

WM. H.

Genuine Antique and Modern Mantels, Andirons, Vases,
Well Heads, Fountains, Circular Seats, Columns.

OVER A HUNDRED YEARS OF SERVICE TO THE

THERE'S A WARMTH OF SUBSTANTIAL HOSPITALITY IN THESE MANTELS FROM OLD ENGLAND



Fine old Statuary Marble Mantel of early Georgian Period, with Sienna and Jasper Marble Inlays. From the residence of Lord Galworth, Barean, near Truro, Cornwall, England..... Price, $1000.

WHAT is there about a fine old English mantel that radiates such staunch hospitality? One seems to sense the same inner glow that instinctively responds to the firm clasp of the hand of an old friend. There is a feeling of things worthwhile. The world becomes less drab, less dreary. Out of the substantial character of the past, there lives again an appreciation of something far above the commonplace. Authentic pieces! Distinguished originals! Collectors searching the remote corners of the earth seldom bring to these shores objects rarer in their field than our antique mantels. Indeed some of these original mantels are the only mantels of their kind in the world.

For more than a century, the people of America whose homes are the expression of their own enriched lives, have come to us for those treasures in fireside fittings that naturally find their way to this establishment by virtue of business relations and friendships of more than one hundred years standing. When such age-old mantels go into your home, they can go into no other. They are yours exclusively—as exclusively yours as a family coat-of-arms. The hand of Time has added a charm that no human hand could impart. We invite you to come and see our rare antiques gathered from all parts of the Old World to give enduring pleasure to the New. Or write us in care of Dept. HG, at New York.

JACKSON COMPANY

2 West 47th Street, New York
318 North Michigan Avenue, Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

DYNAMIQUE CREATIONS

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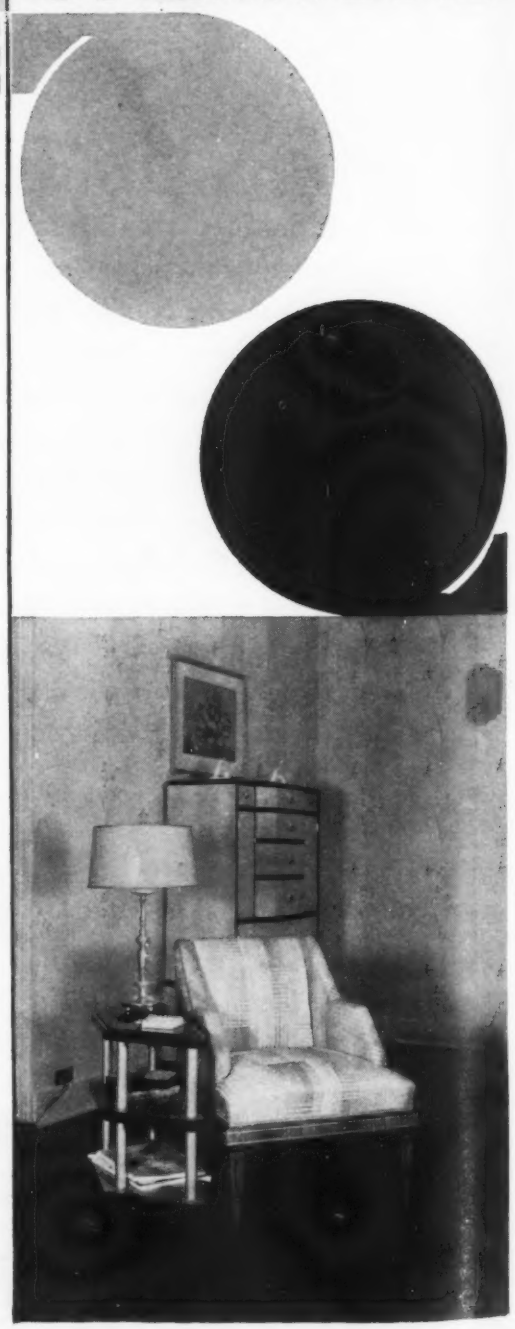
MODERNISTS IN WOOD • ALSO CREATORS OF FINE PERIOD FURNITURE • •



Refresh your home—the way you would your wardrobe!

Cast your eye over your own home right this moment. Take that corner for instance . . . doesn't it simply cry out for a tidy little modern bookcase? Or take one room . . . say a bedroom . . . and give yourself the thrill of doing it over in DYNAMIQUE . . . full of color and character, refreshing and stimulating to live with. DYNAMIQUE expresses so thoroughly the spirit of our times . . . it mixes so agreeably with your other pieces . . . and is so perfectly adapted to modern homes, whether apartments or houses.

You can find charming incidental pieces or whole suites in DYNAMIQUE, all original, all quite as interesting as this particular suite shown here of buis-wood inlaid with pewter.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON CO.
GRAND RAPIDS • • MICHIGAN

THIBAUT

WALL PAPER with a flair for color and design that is strictly modern—yet never bizarre or freakish. Wallpaper free from the chilling restraints of a bygone age—yet always in perfect taste. Wallpaper so moderately priced it is well within the range of any budget and so carefully printed that it is light proof—it cannot fade. With these attributes it is little wonder that Thibaut wall paper has won so wide a following among those who instinctively turn to the world's choicest things. No doubt your decorator can show you "Designs of Today," a series of Thibaut's smartest creations. But if you find it difficult to procure Thibaut's papers in your city, we will gladly send you specimen cuttings free of charge, as well as a helpful booklet "Wallpaper Designs of Today." Address Richard E. Thibaut, Inc., 24 West 40th Street, New York.

"Le Bouquet" a charming, modern variation of the popular lattice and leaf motif. $1.00 the single roll.

"La Fleur" a smart treatment of the floral theme, delightful for the bedroom. $1.35 the single roll.

Fashionable Floor Effects
that dip deep into modern beauty . . . .

Much of the refreshing beauty of this modern living-room is contributed by the fashionable floor—a new Handmade Marble Inlaid effect in Armstrong's Linoleum, Design No. 62.

TRIM—smart—yes, custom-tailored floors. Each designed to dress up a fashionable room ensemble. Each a creation of master craftsmen.

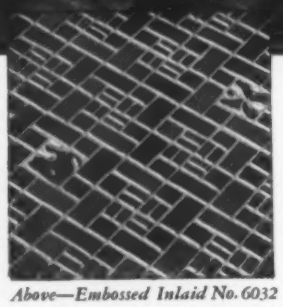
Three of these style-setting floors are illustrated. Right now your local linoleum, department, and furniture stores are displaying scores of equally original, equally fashionable floor effects in the new-day Armstrong's Linoleum.

Next time you are shopping, see them. You'll find in them a smart answer to, "What shall I do about my floors?" Smart—for in Armstrong's Linoleum you select the exact floor color and design to fit into any room ensemble. Smart—because in less than a day's time it's installed in your home. Your old floor is out of sight and out of mind.

Smart—for it's a good-housekeeping floor! Its surface is Accolac-Processed, made spot-proof, stain-proof. Light waxing and polishing keeps it shining. Where floors may need frequent washing, renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.) Smart—for the first cost is the last you'll pay.

There's more to this story of dressing up your home with modern Armstrong's Linoleum. Hazel Dell Brown tells it to you in her latest book, "New Ideas in Home Decoration." Many different types of rooms are illustrated in all their natural colors. Then there's a "Decorator's Data Sheet" that offers you unusual service free. Ten cents to cover mailing brings you this bookful of home decorating help. (Canada, 20¢).

Address your request to Armstrong Cork Company, Floor Division, 926 Mulberry St., Lancaster, Penn.



Above—Embossed Inlaid No. 6032
Below—Handmade Marble No. 61

Look for the CIRCLE A trade-mark on the burlap back

Armstrong's Linoleum Floors
for every room in the house

PLAIN · · EMBOSSED · · INLAID

JASPÉ · · ARABESQ · · *and* ARMSTRONG'S QUAKER RUGS

To frame a well-beloved face . . .

THERE are certain of our possessions which we rightly consider priceless, and a photograph is frequently among them. Father and Mother . . . a lovely profile of Barbara, now at school . . . a casual snapshot, enlarged, that you took your first summer together . . . these captured moments have a precious meaning. You want to keep them, always.

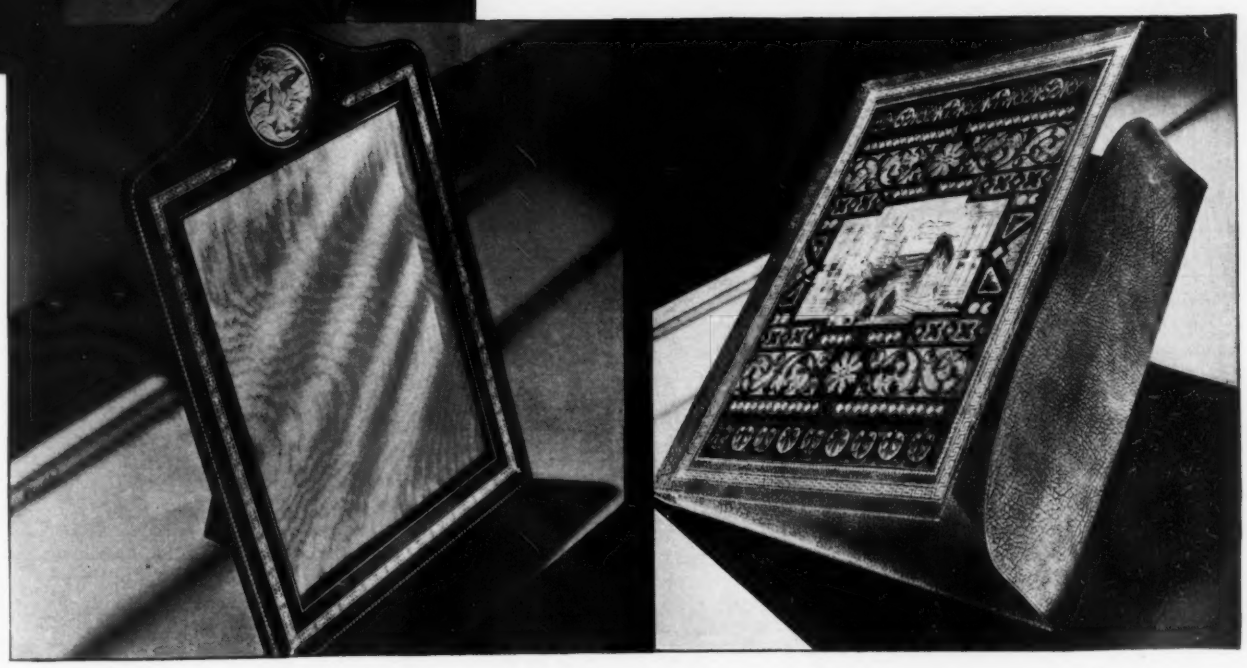
It almost goes without saying that such photographs should be beautifully framed. Like flowers in a room, the frame effects a final, gracious touch. And it will serve, as well, to guard and preserve the portrait.

Among people who value the good things of life, it is almost taken for granted that the frame will be of fine leather. And if you could watch these people as they buy, you would discover that the great majority of them govern their purchases by the presence of a tiny golden keystone R. That imprint is to be found upon each article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia. It is the word of this establishment . . . and you could ask no surer bond.

For into each article manufactured by this house have gone generations of knowing how. Master craftsmen, trained in exacting schools, work with the tradition of excellence always before them. The finest materials are used, and only the finest. The result is a gift of surpassing beauty . . . exquisite . . . lasting . . . endowed with perfect taste.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better department stores, jewelers, stationers, and leather goods stores.

Quite frequently, it is desirable to group together several important photographs. This handsome work, a drawing-room folio, is exquisitely hand tooled in the Florentine manner, and has a gold-tooled border. Other designs and colors are available in a wide variety.



When one wishes to keep two photographs together, the double frame is an effective solution. The illustration shows an extraordinarily beautiful frame in black calfskin, with white jade inserts and a gold-tooled border.

For the single photograph, which will be kept in an intimate place . . . a lovely frame of black calfskin, with inserts of red cinnabar or white jade, and a gold-tooled border. It may also be had without the inserts, in many colors.

C. F. RUMPP & SONS, Inc.

PHILADELPHIA AND NEW YORK

ESTABLISHED 1850

By Invitation Member

ZENITHERM

(For Walls and Floors)

What does

Fountain & Ellerm, Inc., New York . . . Interior Decorators

ZENITHERM

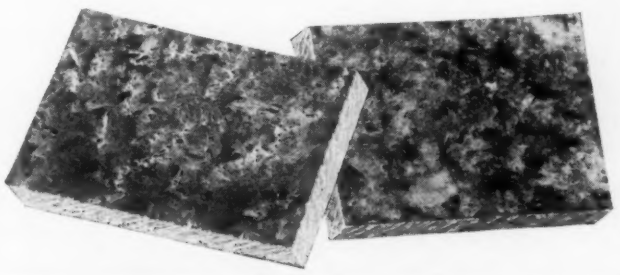
General Offices: KEARNY, N. J.

◆ PHILADELPHIA ◆ CHICAGO ◆ BOSTON

your eye see first in this lovely Park Avenue Apartment?

PERHAPS that question is hardly fair! Simple, rich hospitality is a quiet impression of quality and taste, rather than the singling out of any special unit in the decorative scheme. Yet, as one's eye rests here and there in interested observation of this pleasing entrance hall in the Park Avenue home of Mr. & Mrs. Harold W. McGraw, the *floor* instinctively draws a merited share of appreciation. Good decoration always begins with the floor. Subconsciously you may be saying, "a colored stone from some famous Italian quarry." But—*it is Zenitherm,* and Zenitherm is neither stone nor marble. Stone is hard, cold, while Zenitherm is resilient, easy under foot, and "warm" to the touch. Beyond this contribution to comfort, however, Zenitherm's greatest charm is its ability to adapt itself to its surroundings. Zenitherm's twenty-one color tones permit a perfect grouping or blending in any decorative scheme —from the softest of pastel shades to the most vibrant of modern contrasts. Some prefer Zenitherm installed in conventional design; others find it loveliest in irregular effects, thus relieving a room of any severity. In this day of better architectural taste in decoration, Zenitherm is finding approval among the most critical. If you are thinking of building or remodeling, consult a good architect.

The leaders of this profession can tell you all about Zenitherm. The homes where they have installed it read like pages torn from the Social Register. May we send you descriptive literature?



Zenitherm is a fabricated material that looks like stone but can be worked like wood. Any carpenter can install it. It is fire-resistant, weather-proof, and highly resilient. Its 21 shades and coloring supply the needed tones to match the architectural Period for walls, floors, stair-treads and terraces.

C O M P A N Y, Inc.

110 East 42nd Street, New York, N.Y.

◆ SAN FRANCISCO ◆ DETROIT ◆

LOOK 7 YEARS into th

A trickling flow of rust-colored water is not only unpleasant but is an indication that the pipe is rusting. In time the pipe will have to be replaced at great expense. Anaconda Brass Pipe because it cannot rust assures a full, free flow of crystal clear water at all times.

SEVEN YEARS, say building authorities, is the average time in which rust makes its appearance. If you skimp now where Rust will come, then expect trouble and expense later.

Rust will form in water pipe made of rustable metal, retard the flow, discolor the water and very often cause damaging leaks. In like manner, rust will attack gutters, rain-pipes and roof flashings made of rustable metal. Painting merely delays—it does not prevent rust. And when rust comes, it brings with it an endless procession of troubles and costly repairs.

There is one sure way to get rid of the rust that may be present in your house, and an equally certain way of avoiding it in the new house you may build: *Install metals that can't rust.* Water pipes made of Anaconda Brass . . . gutters, rain-pipes and roof flashings made of pure Anaconda Copper . . . builder's hardware of Anaconda Brass or Bronze, and screens of Anaconda Bronze wire . . . they cannot rust.

The first cost of copper, brass or bronze is slightly higher than rustable metal. But their durability makes the final cost much less. The chart on the right-hand page has been prepared to contrast what happens to a house that isn't rust-proof—with a house protected with Anaconda Copper, Brass and Bronze. The facts have been taken from the experiences of architects, contractors and home owners. After you have read the chart you will understand why so many rust-proof houses are being built today.

Anaconda Copper, Brass and Bronze are produced by a single organization having more than 100 years' experience, which is

A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the *outside*. The *inside* of the pipe is so badly clogged with *rust* that replacement is necessary. Anaconda Brass Pipe, which *cannot* rust, eliminates this expense.

Flashings and valleys are essential to proper roof protection. When made of rustable metal they will soon leak. Damaged interiors are the result. When made of Anaconda Copper (99.9% pure) you can be certain they will not rust. Copper only improves with age.

The owner of this house took a chance on gutters made of rustable metal. In less than seven years rust had destroyed their usefulness. Gutters made of Anaconda Copper are now being installed. The expense of replacement is more than the small extra cost of copper would have been.

ANACONDA
from mine to consumer

ANACONDA COPPER

the FUTURE of your house

responsible for every process from mine to the finished product. Anaconda Brass Pipe and Sheet Copper are trade-marked for your protection. Leading manufacturers of gutters and rain-pipes retain this mark on *their* products made of Anaconda Copper. Look for the trade-mark. It is your guarantee of quality.

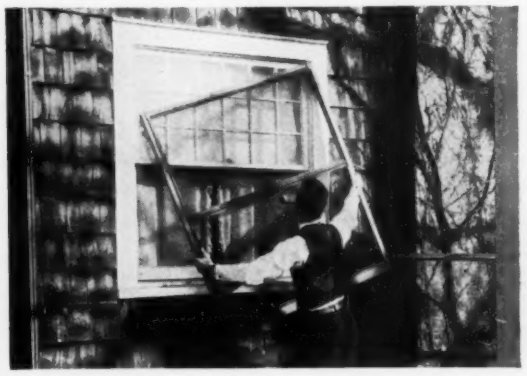
Send 25c for this valuable booklet: "The Home Owner's Fact Book", by Roger B. Whitman, not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance cost. It is simply and interestingly written, and it contains vital information for the home builder and house owner. The booklet "Rust-Proofed" will also be sent—free. Address The American Brass Company, General Offices, Waterbury, Connecticut.

A new type of radiator—smaller and more efficient—made of Anaconda Copper. It can be either partly or wholly recessed into the wall, and set off by grilles made of Anaconda Bronze.

Copper nails on the roof . . . a small item yet they contribute another step in eliminating the cost of rust. Rustable nails cause loosened shingles . . . leaks . . . replacement expense.

Washing machines with copper tubs eliminate the danger of rust spots on clothes . . . give added years of better service. Many leading manufacturers use Anaconda Copper.

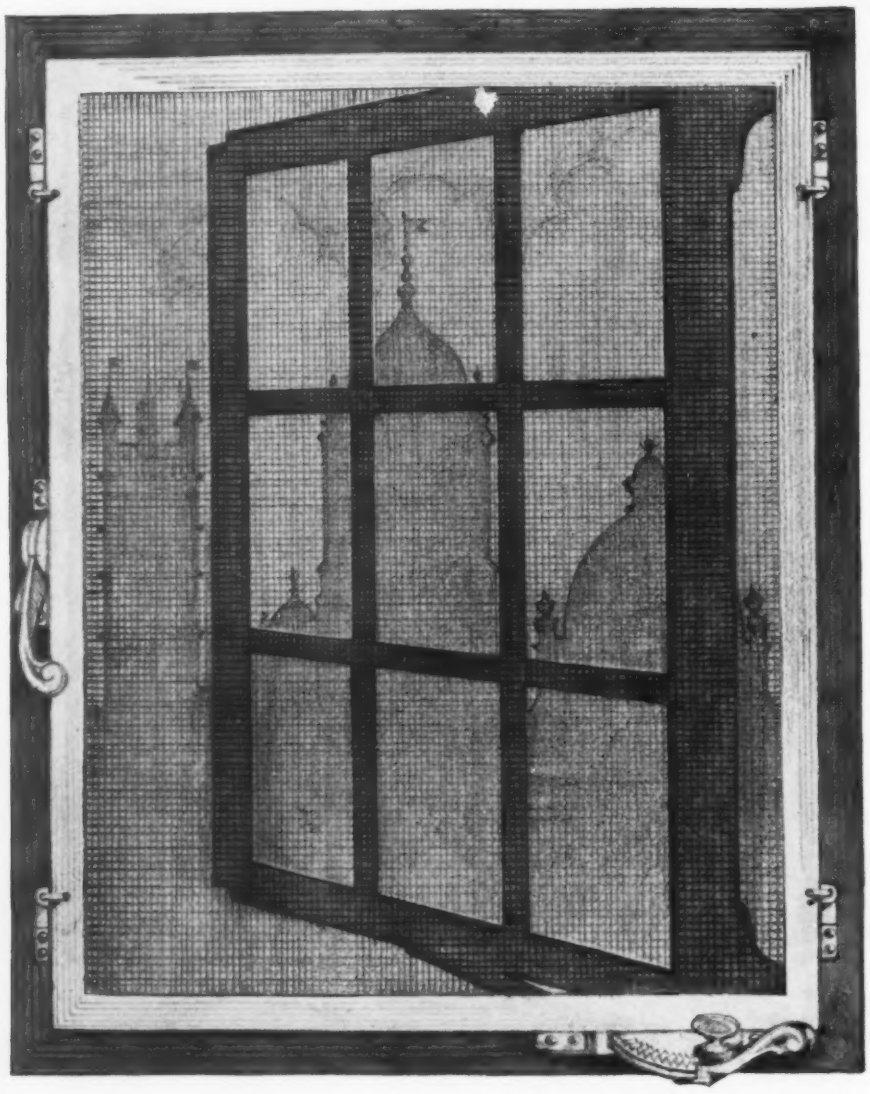
Screens made of Anaconda Bronze Wire outlast other kinds. Their cost is but little more than for screens that rust. They can be obtained with wood or bronze frames, also roller type.



Rustable Water Pipe	Anaconda Brass Pipe	Rustable Gutters & Rain-pipes	Anaconda Copper Rain-pipes
Low initial cost.	Slightly higher initial cost.	Low initial cost.	Slightly higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.	Because they are constantly exposed to weather, they rust *quickly*.	Copper gutters and rain-pipes can't rust—no matter how many years they are exposed.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.	Water seeping through rust-holes may cause damage to house.	No damage from seeping water. No rust-holes—ever!
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.	Replacement necessary after five to eight years, or even sooner.	No replacement necessary! Copper only improves with age.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting! No damages from flooding. No worry over hidden rust trouble.	Higher eventual cost.	Substantial saving.
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or replacements. Ever!	**Rustable Screens**	**Screens of Anaconda Bronze**
Higher eventual cost.	Substantial saving.	Low initial cost.	Slightly higher initial cost.
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.	Rust eats holes in iron screens.	Bronze screens can't rust.
		Frequent replacement necessary.	Replacements seldom necessary.
		Much higher eventual cost.	Substantial saving.

AND BRASS *Cant Rust*

INTERNATIONAL
SCREENED CASEMENTS



INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with screens that are free from holes, slots, or lifts—thus reducing the cost and lengthening the life of the screen. By means of special hardware, the casement may be opened and closed without disturbing the screen, or the screen instantly detached to raise or lower awnings or clean windows. The screens are interchangeable on all casements of like size, are readily put in place, and firmly held by simple spring clips.

Our Cotswold Catalog, containing complete information, will be sent upon receipt of ten cents.

INTERNATIONAL CASEMENT Co INC

JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO

Celotex Lath, used underneath the handsome plastered surfaces of this room, protects the beauty of the walls from disfiguring cracks and lath marks.

Plastered Walls *of* *Enduring* Beauty

. . . free from unsightly cracks and lath marks

IDEAL FOR
REPAIRING AND REMODELING

Attics lined with Celotex Lath transform wasted space into pleasant, livable rooms. The rigid units are light and easy to apply. Where attic space is limited, you can keep the whole house more comfortable by nailing Celotex Lath to the attic floor joists and stopping the costly leakage of furnace heat.

Celotex Lath protects your walls and makes your home more enjoyable to live in all year 'round

• • •

MOST people know of the comfort that Celotex brings to their homes . . . how it shuts out the dampness and chill of winter and the heat of summer sun.

But not all of them know about Celotex Lath . . . the better lath that safeguards the beauty of plastered walls and ceilings . . . and, at the same time, provides the modern necessity—insulation.

When your walls are plastered over Celotex Lath, the handsome surface finishes are protected from cracks and lath marks.

Celotex Lath comes in units, measuring 18 inches by 4 feet. The size of these units and their overlapping joints eliminate the unsightly, streaky appearance that so often occurs with old fashioned lath.

All Celotex products are made from the long, tough fibres of cane, with millions of tiny sealed air cells that produce their remarkable insulating effect . . . that shut bitter cold and scorching sun's rays out of your home. In years to come you save hundreds of dollars in fuel bills by preventing the costly leakage of furnace heat with Celotex.

Your architect, dealer or builder will explain how Celotex Lath can be used in building your new home . . . or in remodeling the home you are living in now. Get in touch with him at your first opportunity.

And write for our interesting booklet "Celotex Cane Fibre Insulation," telling how Celotex assures year 'round comfort in every room.

The Celotex Company, 919 North Michigan Avenue, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. *(Member of the Home Modernizing Bureau of the National Building Industries, Inc.)* Sales distributors throughout the world. Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath.

The word
CELOTEX
(Reg. U. S. Pat. Off.)
is the trademark of and indicates manufacture by
The Celotex Company
Chicago, Illinois

CELOTEX
BRAND
INSULATING CANE BOARD

The Utility of Beauty

White marble mantel in Houston, Texas, residence.

BEAUTY as an integral part of everyday life is readily possible through the adaptability of marble in the various treatments of the average home.

To people of taste there is an incomparable atmosphere in the translucent surface of marble, with its varied veinings and almost limitless combinations of charming colorings.

And yet, because of its extreme durability and its freedom from *upkeep* costs, as well as its very reasonable *initial* costs, marble is not only intensely practicable . . . . it is essentially economical!

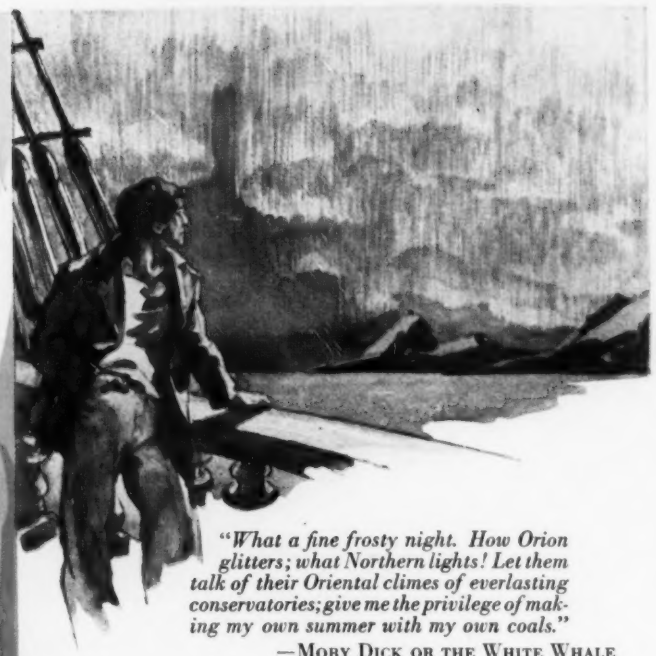
There is No Substitute for Marble

We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-Y.

NATIONAL ASSOCIATION *of* MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND, OHIO

The Capitol Red Cap
Embodies every improvement known in round boilers. A thick blanket of rock wool, the finest insulation obtainable, suggests its quality in every particular. For medium sized residences.



"What a fine frosty night. How Orion glitters; what Northern lights! Let them talk of their Oriental climes of everlasting conservatories; give me the privilege of making my own summer with my own coals."
—MOBY DICK OR THE WHITE WHALE

. . . making my own summer with my own coals . . .

TO homes along the cold New England coast, under icily glittering Wisconsin stars, on wind-swept prairies, these three new *Capitol Red* heat-makers are now bringing the privilege of making their own summer. Not only the privilege but the certainty. For their heating capacity is guaranteed in writing, under *Capitol Guaranteed Heating*.

Immediately they were placed on the market a year ago, these better boilers, so fully warranted, brought a rush of buyers that have kept United States Radiator factories working overtime to equip and modernize homes in every part of America.

Through the long winter evenings, why should not your home have the delightful sense of safety in the face of the elements, the sure and cheery warmth, the glowing beauty brought by these jacketed, insulated, handsome boilers for coal, coke, oil, or gas. Write for the valuable manual of better heating, "A Modern House Warming," and names of dependable heating contractors to make your installation.

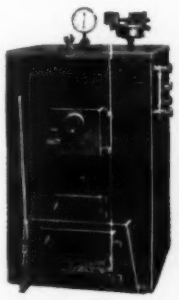
UNITED STATES RADIATOR CORPORATION
DETROIT, MICHIGAN

8 Factories and 35 Assembling Plants Serve the Country
For 40 years builders of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION
Division of the United States Radiator Corporation, builds welded steel heating boilers for large installations — business buildings, factories, schools, hotels, and large apartments

© 1930, U. S R Corp.

The Capitol Red Top
This is, we believe, the finest square boiler yet achieved. Rock wool insulation. Staunch jacket in baked enamel. Vitreous enamel doors. For medium sized and large residences.



The Capitol Red Head
To cottages and bungalows this handsome heat-maker, with rock wool insulation, brings the advantages of radiator heat for little if any more than the cost of your second choice in heating equipment.

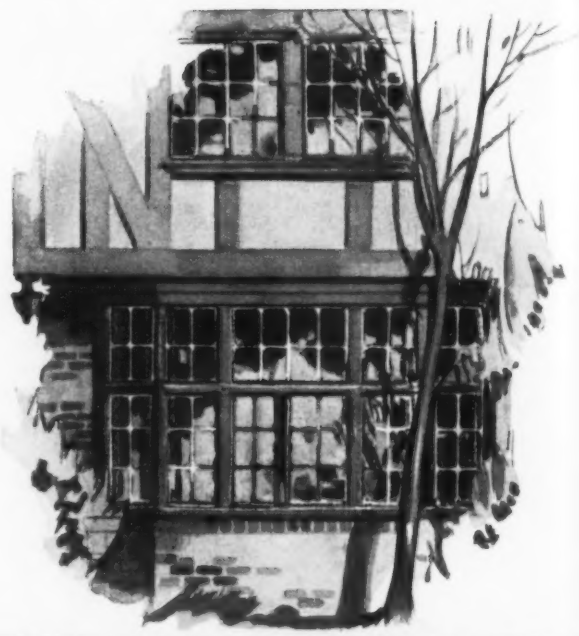
Guaranteed Heating WITH

Capitol Boilers

AND RADIATORS

An Elizabethan Bay

sets the style of a Modern Manor



Designed by **MEADE & HAMILTON**
Decorated by **RORIMER-BROOKS STUDIOS**

BECAUSE they faithfully reproduce the Early English atmosphere, and provide modern comfort and utility, Fenestra "Fenwrought" Casements (screened) were chosen for this distinctive living room by Cleveland's noted architects and decorators.

The rich details of carved oak furniture, bright velvet upholstery and figured draperies are accentuated by a flood of light from the beautiful windows in this stately bay. In harmony, too, are the small sparkling panes, the solid bronze hardware, the steel frames bespeaking permanence and fire-safety.

Easy to open the windows without touching the screens.

Easy to remove the screens whenever it is desired.

Exclusive Screening Features

Fenestra, alone, provides a heavy bronze screen which fits flat against the inside of the casement frame. Through ingenious design, the swing leaves may be opened, closed or securely locked *through* the screen but without touching it.

Fenestra Fenwrought Casements eliminate the hazards of window washing, all glass being cleaned on the outside entirely from within the room. They open wide to pleasant weather at a finger's touch, eliminating all sticking, warping and rattling. They close snug-tight against storm without the need of weather strips.

The moderate cost of Fenestra Fenwrought Casements makes them economical and practical for any house, large or small.

DETROIT STEEL PRODUCTS COMPANY
2246 East Grand Boulevard, DETROIT, MICHIGAN

Gentlemen:

Please send me without cost or obligation:
"Decorating with Casements," containing many beautiful color plates.

My Name_____

Street_____

City_____ State_____

Fenestra

FENWROUGHT CASEMENTS
{SCREENED}

From an original photograph in natural colors

Colors That Endure Thru Winter and Summer Exposure

Home at Rye, N. Y. with Green WEATHERBEST Roof in 18-in. over 24-in. WEATHERBEST Colonial White Sidewalls. Arch't, R. Bruce Munro; Builder, H. S. Stevens, Inc.

A WARNING is being sounded thru the lumber industry, thru the building trades and thru architects' offices to beware of inferior building materials. There have been many substitutes for wood shingles, especially since stained shingles have become so popular for sidewall and roof treatments.

Success breeds competition; substitute and inferior materials are a questionable investment. The sidewalls and roof of your home are all-important. They may look well at first with any material . . . but enduring charm is best realized in nature's material in nature's colors.

WEATHERBEST Stained Shingles are made of only 100% edge grain red cedar, colored and preserved with pure pigments finely ground in penetrating oils and should not be compared with cheaply stained shingles or composition materials. There is eighteen years' experience behind the WEATHERBEST policy "NOT TO CHEAPEN MATERIALS OR PROCESS TO MEET PRICE COMPETITION."

WEATHERBEST are furnished in 16-, 18-, and 24-in. lengths in a wide range of solid tones and variegated shades of Gray, Brown, Green, Red, and even Blue. They offer a wonderful selection for every requirement.

Send 10c with coupon for Color Chart and Portfolio of full-color Photogravures showing WEATHERBEST Stained Shingles in different treatments as they actually appear on homes. To modernize a home growing old, send for booklet, "Making Old Houses Into Charming Homes."

Ask your lumber dealer for prices; many dealers carry standard colors in stock. WEATHERBEST STAINED SHINGLE CO., Inc., 849 Island St., North Tonawanda, N. Y. Plants: N. Tonawanda—Cleveland—St. Paul. Distributing Warehouses in Leading Centers

©1930, W. S. S. Co., Inc.

WEATHERBEST laid right over the stucco walls

WEATHERBEST Overcoats Save Money

You can save future repair and repaint costs by laying WEATHERBEST Stained Shingles over old stucco or wood sidewalls. Better appearance, extra insulation. Costs little more than a good paint job. Send picture of your present home and let us send Free Sketch showing changes—no obligation.

Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE CO., Inc.
849 Island St., North Tonawanda, N. Y.

Enclosed find 10c (stamps or coin) for postage and handling.

☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full color, some with floor plans.

☐ Also enclose book on Modernizing and Overcoating Old Homes and explain Free Sketch Service.

Name.....

Address.....

First Showing

OF THE NEW DIMENSION

PIERCE

132 HORSEPOWER
AND SILENT GEAR-SHIFT
are among recent notable Pierce-Arrow developments. Gears can be shifted quietly, almost effortlessly, *at any speed.*

THE FIVE-PASSENGER SEDAN OF GROUP B
as photographed in natural colors

THREE NEW GROUPS OF STRAIGHT EIGHTS

Group A: 132 Horsepower . . 144-inch Wheelbase . . . . . $3975 to $6250
Group B: 125 Horsepower . . 134 and 139-inch Wheelbase . . $2975 to $3675
Group C: 115 Horsepower . . 132-inch Wheelbase . . . . . $2595 to $2750

All Prices f. o. b. Buffalo

All models have Silent Gear-shifts . Non-shatterable Glass . Hydraulic Shock Absorbers . Super-safety Brakes . Fender or Bracket Headlamps optional without extra charge . . *Pierce-Arrow Engineering and Coachwork throughout.*

E ARROWS

A brilliant array of America's Finest Motor Cars in four new wheelbases

. . with a new model, slightly smaller, as low as $2595

IN extending its Straight Eight line to meet *every latest demand* of the fine car market, Pierce-Arrow opens the 1930 season with an array of motor cars which again easily qualify as *America's finest.*

There are four new wheelbases in the 1930 group . . all cars of increased inner spaciousness . . all slender, low-swung, graceful creations in the finest Pierce-Arrow tradition.

The slightly smaller car in the new line . . of an inch less wheelbase . . is of true Pierce-Arrow quality throughout. Its low price *($2595 at Buffalo)* gives it extraordinary value.

• • •

THE 1930 colorings and upholsterings and appointments are new elements of beauty, freshly expressed.

There are new door latches, velvet of operation . . new clocks and vanity cases in the ultra-modern manner . . new foot-rests and lights and mirrors which reflect the mode of the hour.

More important, there are engineering developments of vital consideration . . all present in every car of the 1930 line.

• • •

MECHANICALLY, as well as modishly, Pierce-Arrow keeps abreast of the hour. Its improvements are never saved for an occasion, never sensationalized . . although it has pioneered some of the greatest.

So it is that today's Straight Eight line by Pierce-Arrow is possessed of every feature worthy of adoption by America's finest motor car. For example:

Silent gear-shifts . . non-shatterable glass . . super-safety brakes . . low-swung gravity centers . . hydraulic shock absorbers, etc., etc. All Pierce-Arrow features . . each having been added as it proved itself . . and without particular mention or especial acclaim.

Nor is there any excess of modesty in this attitude. It is simply that *no* new feature, or any *group* of new features, could conceivably be so important as that which is *Pierce-Arrow.* Greater is that than the sum of all its parts.

NEW PIERCE-ARROW PRICES . . *at Buffalo* . . From $2595 to $6250

(Other Custom-built Models up to $10,000)

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

Residence, Winnetka, Illinois. Clifford Shopbell, Architect. A home of the finer type faced with Indiana Limestone.

FREE TO YOU
IF YOU'RE PLANNING TO BUILD

Illustrated literature telling how you may have a house of natural stone for only 5% to 6% more. Send coupon.

IRRESPECTIVE of the cost of the house you propose to build, learn the facts about the new way to build of stone. Sending for information costs you practically nothing; building without first investigating the use of every material may cost you dearly in satisfaction.

Indiana Limestone is quarried from the ground. It is not a manufactured product. The finest churches, office buildings and other structures are built of this stone. Now for residential purposes, we have developed a new method of use . . . one that brings you all the enduring beauty of Indiana Limestone at far less cost.

"ILCO" Indiana Limestone is prepared by machinery at the quarries. The stone, already sawed into strips four inches thick, is shipped direct to the building site. There the strips are broken to lengths in a simple manner and laid up in the wall by stonemasons and bricklayers. The use of the more expensive cut stone is confined to the ornamental detail, or may be omitted entirely.

The color-tones of Indiana Limestone have infinite variety. These color-tones soften as the years pass, making your house actually more attractive with age. "ILCO" Indiana Limestone is carefully selected to insure a wall of color, texture and pattern to suit your architect's design.

Do not think your house project is too modest to permit the use of this uniformly-sound, light-colored natural stone. You can enjoy the old-world beauty which natural stone brings for a total cost of only 5% to 6% more than if a more ordinary exterior material is used. Let us send you complete information. Fill in your name and address below, clip and mail.

Box 750, Service Bureau,
Indiana Limestone Company, Bedford, Ind.

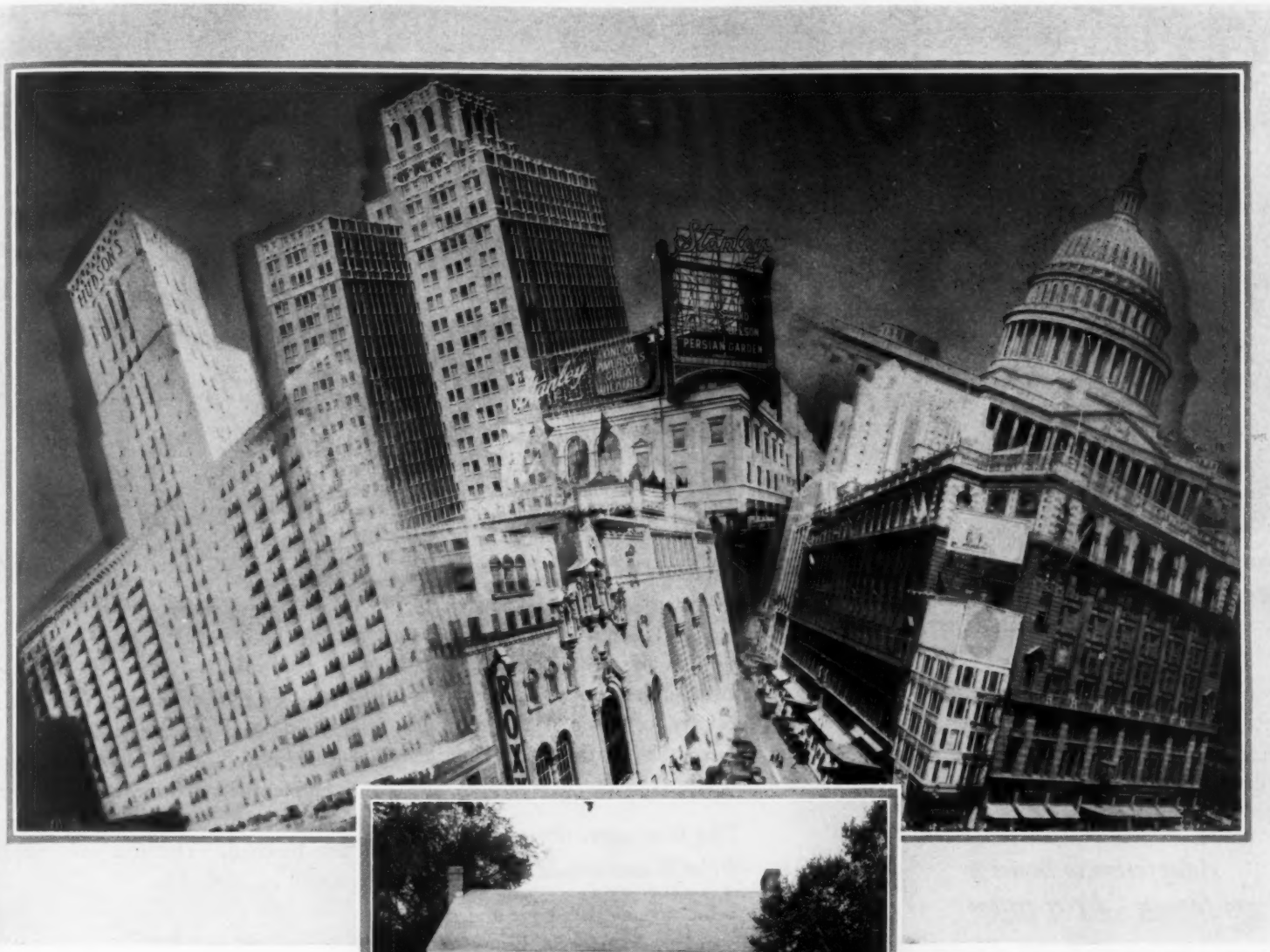
Please send booklet and complete information about Sawed Indiana Limestone Masonry for residences.

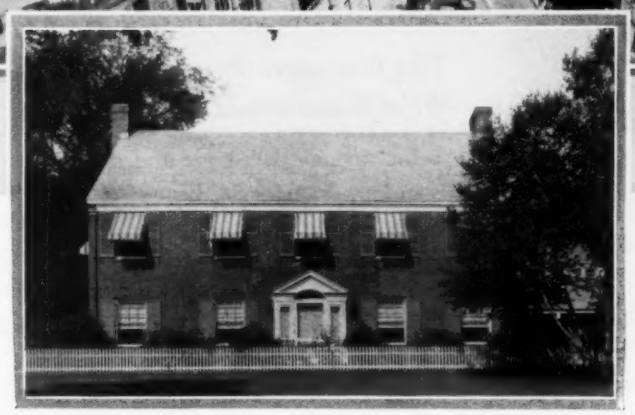
Name.....

Street.....

City.....State.....

INDIANA LIMESTONE COMPANY *General Offices:* Bedford, Indiana *Executive Offices:* Tribune Tower, Chicago





Homes can now enjoy manufactured weather all winter by means of the Weathermaker—an adaptation of the Carrier System of Air Conditioning found in the buildings shown above, including the Roxy Theatre, Macy's Department Store, the Capitol, Hudson's Store, Detroit, and many other buildings.

And now they're making weather in homes"—

A new type of home-heating system is rapidly making obsolete our old ideas of indoor comfort in winter time. Its product is manufactured weather . . . made-to-order climate that is almost unbelievably perfect.

This system is called the Carrier Weathermaker—an adaptation to homes of the Carrier Systems of Air Conditioning, now controlling temperature, humidity, cleanliness and air distribution in industrial plants, theatres, department stores, hotels, office buildings and other large buildings.

A RADICAL change is rapidly taking place in modern home heating. Winter comfort does not mean what it used to. And it's all due to the fact that you can now have weather made-to-order in the home.

Manufactured weather is enabling families to establish and maintain new and much higher standards of health all through the winter. It is making possible new cleanliness and convenience in heating system operation that home owners welcome eagerly.

And so today, the modern home builder puts a Weathermaking system in his new home. His neighbor around the corner replaces his old warm-air heating plant with a similar system. Still another decides that, when he builds, he is going to have a Weathermaker. Scores of Weathermaker systems are being installed—many others are in successful operation. In the minds of many, manufactured weather already is a requisite of the modern home, taking its place beside modern plumbing, electric lights and automatic refrigeration.

What is this manufactured weather? It is the ideal kind of outdoor weather, produced indoors during the winter by a new type of heating system. It combines heating and air conditioning. It takes the three elements that make outdoor weather—warmth, moisture and air motion—combines them scientifically to produce the kind of climate most

Three typical homes having Weathermaker heating. Cleaned, warmed and properly humidified air insures a delightful and healthful atmosphere all winter.

comfortable and healthful for you and your family. Furthermore, this home system is designed to take a cooling unit, now under development, which will keep homes ideally comfortable in mid-summer.

Adaptation to homes of famous Carrier system

What does this manufactured weather *feel* like? It is like the soft warmth of a spring morning. It is as delightful as the invigorating climate of Southern California or the ideal atmosphere of Southern France. Yes—but still you need to go into a house where a Weathermaker is in operation to realize the full difference between Manufactured Weather and ordinary heated air . . . the improvement it can bring to a family's health and joy of living.

But wait! You can experience this same ideal indoor climate in some of the country's best known theatres, department stores, hotels and office buildings. For example, you will find manufactured weather in the Roxy Theatre, Macy's Department Store, or the Paramount Hotel Grill, in New York; in Hudson's Store, Detroit; the Milam Building, San Antonio, Texas, and many others. In the nation's capital you can enjoy it in the chambers of the House of Representatives and the Senate.

While the systems that manufacture Weather in these buildings are different from the Weathermaker for homes, the effects on comfort and health in the winter are the same. Both were designed by Willis H. Carrier and his associates, internationally known specialists in air conditioning.

More than 3,000 of these systems have been designed and installed in industrial plants and public buildings. The same principles were used in designing and perfecting a system specially for home use. The result is the Carrier Weathermaker for conditioning indoor air in winter.

The four operations of the Weathermaker

Let us see more specifically how and why the Weathermaker transforms living conditions in the home.

First, it supplies a soft warmth that does not overheat the house. Medical and health authorities are quick to condemn the overheating of air in our homes.

Second, the Carrier Weathermaker system automatically supplies and maintains an adequate degree of humidity throughout the house. This is as important for the greatest bodily comfort and health as temperature.

Physicians and physicists have been studying for some time the evils of too dry, overheated air as supplied in homes in winter. Winter colds result from this condition of the air, lead to bronchitis, grippe, influenza, pneumonia and other serious illness. You yourself know how quickly you suffer from the stuffiness of an overheated, under-humidified room. Your nose becomes dry; your throat parched. You feel exhausted . . . depressed . . . irritable.

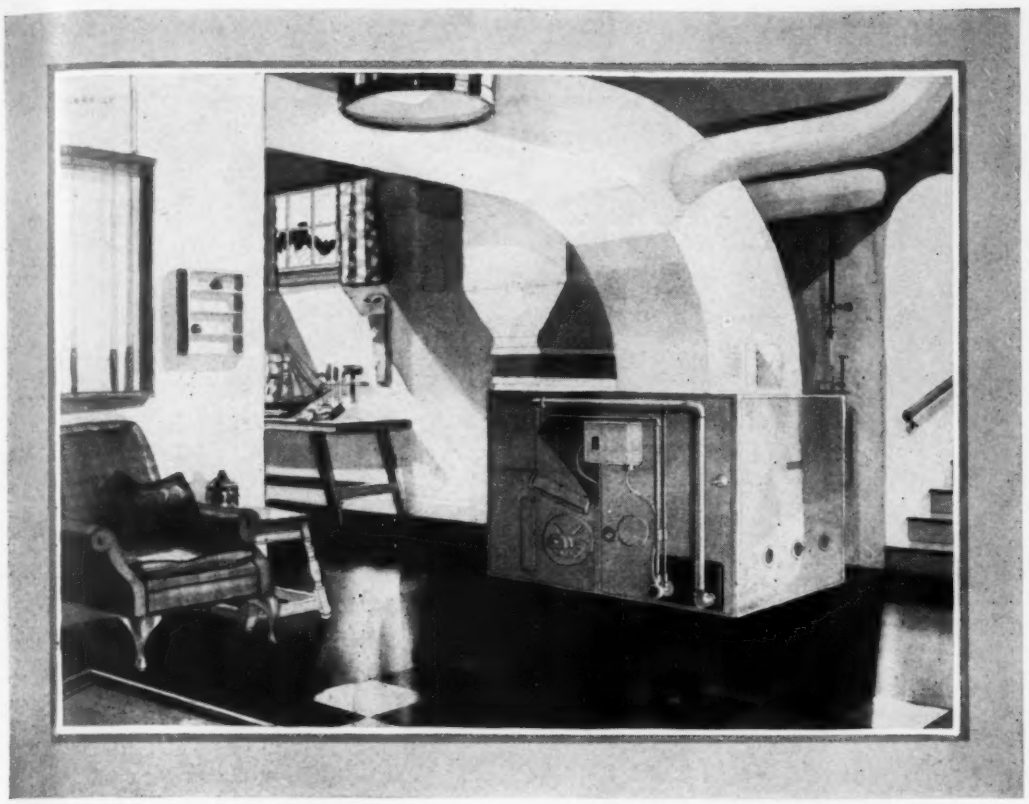
Third, the Carrier Weathermaker filters out bacteria-carrying dust particles so that you will have clean air to breathe. But this means more to the housewife who desires a clean home. It means elimination of constant dusting and cleaning. It means more leisure time . . . less back-breaking, nerve-racking labor . . . less wear and tear on curtains and draperies and furnishings.

Fourth, the Weathermaker sends out the warmed, humidified, cleaned air under positive pressure into every corner of the house . . . without drafts . . . without great differences of temperature between floors and ceilings. This means even heat always.

Gas adds to efficiency . . . eliminates cellar drudgery

Everything has been done to make the Weathermaker the most convenient and most efficient system available today. After careful consideration of all fuels, gas was chosen. This fuel comes into the house ready made and ready to burn. It is the

Ducts bring the cleaned, warmed, humidified air through inconspicuous outlets into every room. The dignity and beauty of the room design is maintained by the elimination of disfiguring, space-taking fixtures found in less modern heating systems.



The cleanliness and compactness of a Weathermaker installation transforms your basement into usable space. Here you may have a workshop, a playroom for the children, or a billiard room—as clean and comfortable as any other part of the home.

cleanest, most reliable and most easily controlled fuel—ideal in every respect. And as used in the Weathermaker, it is the most efficient.

This unusually high efficiency, together with the new lower gas rates in many cities, brings the cost of gas down to a surprisingly low level. Do not say to yourself that gas is too expensive for you to use for heating until you have investigated its cost in connection with the Weathermaker. You may later regret having deprived yourself and your family of the comfort this system makes possible.

Consider, too, that the gas company is your fuel bin. You use gas only when you need it. You pay only for what you use, after you have used it. And with the supply coming constantly from the gas company, you eliminate the drudgery and dirt of hauling coal and ashes.

The Weathermaker takes up less room than the average furnace of equivalent heating capacity. The saving in space in the cellar, with elimination of fuel bins and accessories of the usual heating plant, is like adding to the house another room that can be finished off for a children's playroom . . . a workroom . . . a study . . . or a billiard room. While upstairs, the use of unobtrusive registers and grilles set in the walls saves space and makes rooms more attractive.

What of the cost of the Weathermaker itself? That, too, will surprise you. The initial cost is little if any higher (and is sometimes lower) than that of the high-grade systems that merely supply heat—and have none of the other advantages of the Weathermaker.

Service to home builders

To builders of new homes we offer a complete service, which includes the help of highly trained representatives in estimating heating requirements, the placing of ducts, outlets, and grilles, and complete supervision of installation. Our men will work with home owners, architects, and heating engineers or contractors, and will see that the Weathermaker is put into satisfactory operation.

The home owner who now has a warm-air system can modernize his home with a Weathermaker. He can usually use the present warm air ducts.

The Carrier Weathermaker is at present being marketed and installed only in limited Eastern territory, including the New England states and cities as far south as Washington, D. C., and as far west as Pittsburgh, Pa., and Buffalo, N. Y. We invite inquiries, however, from any part of the country. Branches are rapidly being opened. Send us your plans and let us tell you just how the Weathermaker will fit in your house.

Send us your plans

The important point is to take advantage of this free Carrier Service in the early stages of house planning—not after plans have almost been completed or construction started. By calling on such help you are assured of a correctly designed system installed so as to give maximum economy and efficiency.

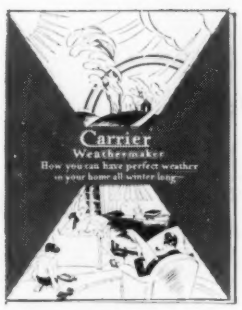
Sending your house plans to us enables us to start at the right point in determining and satisfying your requirements for heating and air conditioning. The Carrier Weathermaker is manufactured by the Carrier-Lyle Corporation, Newark, New Jersey; with district sales offices in Baltimore, Boston, Buffalo, East Orange, N. J., New York City, Philadelphia and Pittsburgh.

Carrier Weathermaker

TRADE MARK REG. U. S. PAT. OFF.

Warms · Humidifies · Cleans · Distributes

Building a new home?
Expect to build soon?
Have you a warm-air heating system now?
Then read this booklet



It describes how to manufacture made-to-order weather. It shows how the air can be properly humidified . . . cleaned . . . and purified. It is all about a new-type heating system hailed as the most constructive advance during the last 50 years in making homes more comfortable and healthful than you ever imagined they could be in winter time. The coupon brings your copy FREE.

CARRIER-LYLE CORPORATION
850 Frelinghuysen Ave., Newark, New Jersey
Gentlemen: Please send me free, your booklet, "The Carrier Weathermaker."
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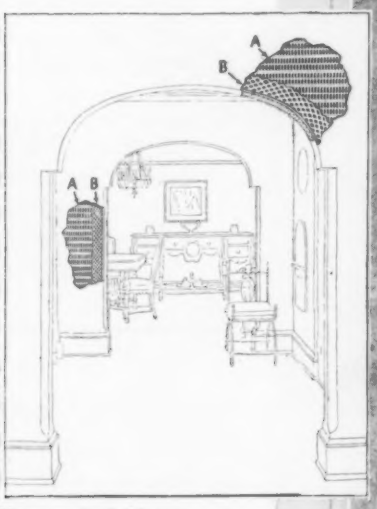
Address_____
H. G. 2-30



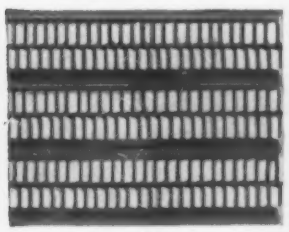
HOME OF A. C. MARGRAF
Whitefish Bay, Wis.
JOHN MENGE, JR., *Arch., Milwaukee*

Ageless walls

THE development of *Milcor* metal building materials has brought an entirely new factor into modern home construction . . . "ageless walls". No longer need the possibility of ugly plaster cracks prevent you from suggesting delicate artistic finishes for your walls or ceilings. Permanent interior beauty has become a reality through the use of *Milcor* Stay-Rib Metal Lath and Expansion Corner Bead.

Notice the diagram above. It shows how these *Milcor* Products preserve and protect each vulnerable point. Beneath the beautifully plastered surface of the walls and ceilings is a reinforcement of expanded metal . . . Stay-Rib Metal Lath. It is an ideal plaster base . . . strong, permanent . . . and firesafe. It grips the plaster with fingers of steel . . . preventing the development of plaster cracks and other defects. Walls and ceilings finished over Stay-Rib Metal Lath retain their original unmarred beauty. Long after the home is old in years these walls will still be "*ageless*" . . . . The arches and all corners are formed on *Milcor* Expansion Corner Bead . . . This bead . . . distinguished by its patented expanded metal wings . . . provides a *hidden* corner of steel which prevents chipping from unavoidable shocks. The passing years will take no toll from these graceful arches and sharp, true corners which contribute such charm to rooms.

So when you ask your architect to draw up the final plans of your home . . . ask him also to definitely specify *Milcor* Products. They represent the highest development in expanded metal plaster bases. They will preserve your home and make its beauty "*ageless*" as they have made so many others.



(A)
Milcor Stay-Rib Metal Lath has unusual strength and rigidity. Its design . . . a *Milcor* patent . . . affords the maximum protection against plaster cracks.

(B)
Milcor Expansion Corner Bead is distinguished by its expanded metal wings . . . This feature . . . a *Milcor* patent . . . permits a perfect grip upon the plaster and prevents chipping off from unavoidable abuse.

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Copper Alloy Steel — ARMCO Ingot Iron — Save with Steel

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THE old coal fired furnace has disappeared in a million homes — and a million homes have faced the problem of "what to do with waste and rubbish" . . . Many have solved the problem in the only satisfactory way — with a Kernerator. Waste, wilted flowers, garbage, sweepings — all domestic refuse no longer is a problem. In these homes all this waste is put in the handy hopper door, in or near the kitchen, and forgotten . . . No fuel is required. The rubbish burns the garbage that has already been partially dried by air, an exclusive Kernerator feature . . . Don't permit the rubbish problem to creep into your new home . . . Talk it over with your architect and he will write a Flue Fed Kernerator into the specifications . . . The Handy Hopper Door for rubbish waste and garbage will repay its cost many times in convenience. Send for Kernerator Booklet. Kernerator Incinerator Co., 725 East Water St., Milwaukee, Wis.

KERNERATOR
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INCINERATION

FOR NEW AND

EXISTING BUILDINGS

TIME—THAT TOUGH OLD TESTER FINDS A FOE THAT FIGHTS HIM OFF

Many generations ago, Time—that tough old tester—began his fight with genuine puddled wrought iron. Against that sturdy metal of which Reading 5-point pipe is made, Time first used his most potent weapon, corrosion.

Year after year after year, Time poured his corrosive mixtures over and through 5-point pipe trying to set in action the destruction which men call rust. But no loop-holes could Time find—filaments of silicious slag barred the way. Only pipe made of genuine puddled wrought iron has proved that it can thus fight off the test of Time—the only conclusive pipe test known.

Make your first cost of pipe the last cost, avoiding damaging leaks, by insisting on Reading genuine puddled wrought iron pipe.

READING IRON COMPANY, Reading, Pennsylvania

For Your Protection This Indented Spiral Forever Marks

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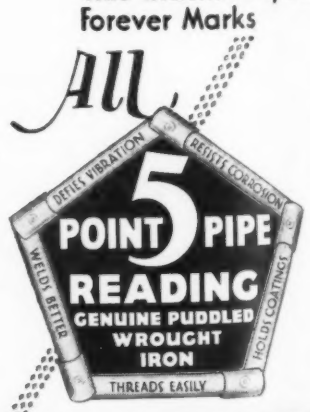

GENUINE PUDDLED WROUGHT IRON
READING PIPE
DIAMETERS RANGING FROM ⅛ TO 20 INCHES

Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron

The Wayside Inn at South Sudbury, Massachusetts (made famous by Longfellow's "Tales" and now the shrine of Colonial tradition), contains, among other early American features, convenient cupboards of pine. Just as the bustling seventeenth century dames saved themselves time and countless steps by their use of pine cupboards, so scientific, modern home-makers insist on efficient cupboards of pine as their first requirement in a well-planned kitchen.

There is a plentiful supply of Shevlin Pine available in five varieties. Your dealer can easily obtain it by getting in touch with the nearest office.

Chicago: 1866 Continental Nat'l Bank Building

New York: N. H. Morgan, Sales Agent, 1203 Graybar Building

San Francisco: 1030 Monadnock Building

Toronto, Ontario: 606 Royal Bank Building

You need not accept a substitute. If you have the slightest difficulty obtaining Shevlin Pine, just write and our nearest branch office will see that you are supplied promptly.

LET PINE MAKE YOUR KITCHEN CONVENIENT

Nowadays, just as in Colonial times, no kitchen is complete without convenient cupboards of pine. For all kitchen woodwork, pine has for centuries been the practical material. And never more so than now when Shevlin Pine is available. Kitchen cupboards, built with your home or standard units prepared by leading manufacturers, may now be had in Shevlin Pine at a moderate cost.

Whether you are planning the kitchen for a new home or wish to remodel your present kitchen, Shevlin Pine will lend itself gracefully to your needs. For more than forty years this pine has been noted for its thorough seasoning and uniform drying. In the heat and moisture of the kitchen this feature of Shevlin Pine is especially important. It means no warping, shrinking or cracking.

All Shevlin mills now make grade-marked and trade-marked lumber. You can be sure of getting genuine Shevlin Pine by looking for the trade-mark. Just ask your architect, builder or lumber dealer to use Shevlin Pine in your kitchen. We will send you, without charge, the booklet "Specify Shevlin Pine" if you will write us.

Shevlin, Carpenter & Clarke Company
904 First National-Soo Line Building
Minneapolis :: :: Minnesota

SHEVLIN PINE

What the **ART SHOPS** *can do . . . You can do, now!*

Here's a **Paint** *that can't go wrong*

When some color combination just haunts you . . . makes you yearn to "do" a room . . .

Why, *do* it! That's all! Sail in and dare do anything . . . little pieces . . . big pieces . . .

For here's a paint that makes a professional of every amateur who dips in her brush!

The reason is this: Artlac is . . . a new sort of paint. Easier than anything you ever heard of, to apply. No trick "technique" to remember . . . Just stroke on, in easy strokes, and watch Artlac level itself . . . no laps, brush marks, joinings . . . into a satiny surface that will make you "proud as Punch" . . . eager to show your achievement to all your friends.

No hurry, either. If you're doing the largest of surfaces, Artlac won't dry before you've finished and joined up your strokes. Some bit left uncovered? . . . go back and touch it up . . . Artlac will just smooth itself out . . . the place will never show. And the piece will dry between meals —ready to use. Artlac is quick, but not too quick!

All Artlac *needs is a smooth, clean surface!*

If you're doing over old pieces (and how Artlac can transform them!) don't spend hours with a paint remover and a scraper and sandpaper If the old surface is smooth and clean, leave it on and paint right over it! There's no risk, with Artlac. For Artlac won't seep under the old coat and "lift it" . . . buckle it. And Artlac will never give you a heartache by "blotting through" when the work is done, and spoiling the lovely color you've applied. Artlac goes on beautifully over unpainted wood, too.

Glorious new colors!

Only the smartest painted things from the smartest shops have such colors. Never before has the home decorator been able to buy them, in paint! There's Chartreuse, for instance . . . that singing new yellow-green. A modern among moderns, in the color world! Reds . . . those glorious reds that you've wanted, to sound a clear, true note . . . when you place them among old pieces or modern things! Blues and greens and grays that are as far removed from yesterday's colors as . . . the shade of your newest frock. Just ask your dealer for the Artlac color card . . . and you'll enter the new decorating world of lovelier, livelier, *clearer* color!

Created by the largest makers of artists' paints in America, Artlac's 30 exquisite shades contain rare pigments usually found only on an artist's palette . . . pigments that he treasures . . . uses carefully . . . for they're the expensive pigments that come from the far corners of the globe!

Paint one small thing, in one of these exquisite new Artlac shades . . . you'll be painting everything in sight, before you know it! And you'll be proud—proud —of every piece!

◆ ◆ ◆

ARTLAC'S ADVANTAGES

DRIES BETWEEN MEALS . . . *hard, glossy, smooth!* NO WAITING TO PAINT DIFFERENT SIDES (ARTLAC *goes on vertically just as easily as it does horizontally . . . the surface you're painting doesn't have to lie flat, for best results, as it does with so many paints.*) COMES IN A GLASS JAR NO OBJECTIONABLE ODOR. *That's a joy, for sensitive noses!* 30 SMART COLORS. COVERS EASILY. WATERPROOF . . . *fine for porch furniture.* GOES A LONG WAY. WEARS AND WEARS AND WEARS . . IN 4 SIZES . . 2, 4, 8, *and* 16-oz. *sizes.*

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With "WOOL" from WOOD

he made possible this thick FLEXIBLE blanket—science's great achievement in true house insulation

LIKE SHEEP'S WOOL! *This photograph shows how much Balsam-Wool looks like sheep's wool. Note the new patented creped Kraft liners, tough, heavy, flexible. They are waterproof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent*

FOR years experts have stressed the need of flexibility in true house insulation.

Science sought a heat-stopping material that could be fitted snugly into walls and roof—that would *tuck into* cracks and crevices.

Then, during the Great War, Howard F. Weiss, Director of Research for the C. F. Burgess Laboratories, and former Director of the United States Forest Products Laboratory, made his important discovery—"Wool" from Wood. He named it *Balsam-Wool.*

It tucks in!

In Balsam-Wool the ideal of an efficient, *flexible* insulation for both new and old houses, has been attained.

It looks amazingly like sheep's wool. It practically equals, by test, the *warmth* of sheep's wool.

Balsam-Wool comes in thick, fleecy, blanket-like strips, held firmly between strong, tough liners. Because it is *flexible,* it fits tight and snug between the framing members of your house—proofs every crack and crevice against cold, wind and drafts.

Thus, with Balsam-Wool, your house is *really* heat-tight. Completely blanketed. Warm in winter, cool in summer. It is a truly *modern* house—its resale value protected.

Balsam-Wool alone offers you this great *triple* efficiency: 1. flexibility 2. full inch thickness 3. the highest insulating value ever attained in practical house insulation.

It saves you money every winter

True insulation with Balsam-Wool is one of the few things you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small—only 1½ per cent, on the average of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool home—a smaller, less expensive boiler, fewer or smaller radiators.

You save every winter on fuel bills—from 25 to 40 per cent. Balsam-Wool actually pays you dividends in fuel savings year after year.

In old homes, too, Balsam-Wool, used as attic insulation, cuts fuel costs, provides new year around comfort.

Send for sample, booklet

Let us send you the facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon—now!

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Balsam-Wool tucks in *snugly. Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied in the roof or attic floor (as illustrated). An easy way to make your present house warmer, fuel bills smaller!*

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DIRECTORY OF DECORATION & FINE ARTS

MRS. BUEL
NEW YORK
142 EAST 57th STREET

SMALL tables placed at either side of a sofa, beside a comfortable lounging chair, or before a window, are not only convenient for plants, books, magazines and cigarettes, but fill in bare spots and give a livable look to a room. Ruder Brothers have a number of interesting occasional tables, reproductions of period designs, including Chippendale, Queen Anne, French Provincial, and contemporary pieces. An oak coffee table, reminiscent of the Jacobean era, is 16 inches wide, 25 long, and 20 high. It has sliding ends which augment the size of the table helpfully when after dinner coffee is being served. A nest of three tables of burl walnut is a convenient piece of furniture that serves many purposes.

THE growing popularity of unpainted furniture is due not only to the desire for color in the home, but to the fact that more and more people realize that unfinished furniture is not flimsily or poorly built, but is, on the contrary, well made and sturdy, partic-

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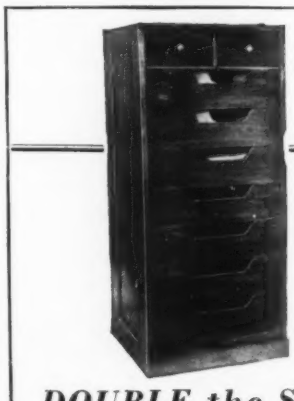

DOUBLE the SIZE of your CLOSETS!

. . . here is an ingenious space-saving unit, that slips right into your present closet and brings order out of chaos. Used with our other clever clothing devices it creates an ideal wardrobe for any home.

PHILLIP HALL
38 E. 49TH ST., N. Y.
Hall LUGGAGE

THE COAST VILLEFRANCHE
By Zuber & Cie., Alsace, Manufacturers since 1797. A French Scenic Wall Paper after a charming old drawing. Made in beautiful colors of self-tone sepias, lovely grays on white and other colors.

Crimson Damask

on the seats of beautiful dark walnut chairs and antique ivory crackle finish on the extension table, small buffet and serving table, make THE RESEDA dining room furniture of enchanting originality. Hand carved fluting on each piece calls attention to the excellent lines.

Siege of Rochelle

Old maps never show to greater advantage than when beautifully mounted on large screens. This three-fold screen shows the plan of the siege of Rochelle under Louis XIII, pictures encampments and armies in line, the curving coast and fleets in battle array.

Illustrations upon request. Can be ordered through your local Decorator

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Louis XV High Chest of Drawers
—Marble top, bronze mounts.

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Decorations Furniture Hangings Antiques

220 East 51st Street, New York

DIRECTORY OF DECORATION & FINE ARTS

A Porch . . .

is a pleasant place to linger, especially so if the furniture be comfortable and inviting. This is one of an interesting porch group selected by Ruth Campbell Bigelow.

Ruth Campbell Bigelow
INCORPORATED
INTERIORS
20 East 69th Street, New York
Suggestions and estimates offered for country houses.
Telephone: Rhinelander 1662-3-4

ularly when purchased from a reliable source. Hearthstone, Inc., are featuring simple contemporary pieces in good taste along with several additions to their line of traditional furniture. Among the latter are a butterfly table (36 x 46 open, and 13 x 36 closed), an adjustable candlestand, a Governor Winthrop desk, a Pennsylvania Dutch dresser, a flip top console table, and a complete group of nursery furniture, including a canopied crib.

THE Artcraft Furniture Company, which specializes in unfinished reproductions of Early American furniture, is showing a fine copy of an old New England desk made of curly maple, 34 x 19, and 36 inches high, as a combination desk and dressing table. This piece is especially useful in a combination bed-living room, where it fulfills both its functions. Another new piece is a small corner cupboard 72 inches high that takes but a 23 inch corner and may be used for small objets d'art or china, as one wills. For the breakfast

ALLEYNE ARCHIBALD
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Spanish Armorial Hanging of Printed Linen
6 ft. by 9 ft.

Made from one of our "Granada" designs—adapted from old Spanish documents. Especially appropriate for Spanish, Italian or English interiors. Hangings may be ordered from these designs in various colors and measurements.

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Luncheon served by Reservation only.

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SHERATON
BUREAU

24" deep, 42" wide, 38¼" high

This bureau, which may also be had with a bracket foot base as a Chippendale piece, reflects the charm and good taste of Richter Furniture . . . which is reproduced from Early American pieces carefully selected for their classic beauty and modern usefulness.

Purchase Richter Furniture through your Architect, Dealer or Decorator

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MODERN FOOT SCRAPERS

No. 50 The Bull Fighter in polished cast bronze 16" long, 7" high, weighs 6 lbs. Postpaid..... $8.00

No. 52 Mermaid in polished cast bronze. 12" long, 5½" high, weighs 4 lbs. Postpaid..... $7.00

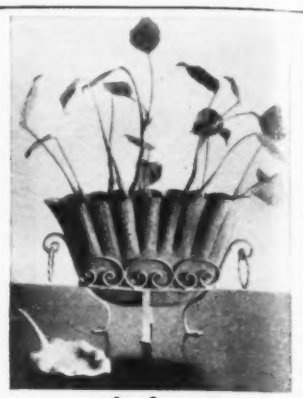
Ask for portfolio CC2 showing other attractive designs, from $3.00 up.

ADOLPH SILVERSTONE
Established 1898
21 Allen Street New York

room, a French Provincial group, which includes a maple table (28 x 36 closed, and 66 inches long opened) and as many arm and side chairs as one needs, is charming and pleasing. The chairs are decorated with hand carving and have hand woven rush seats.

AN attractive bedroom suite designed and executed with the simplicity and good taste that marks the best 20th Century furniture, is available, unfinished, at the Campbell Shops. The suite includes twin beds, a night table, a dresser, with mirror, a dressing table and bench, and a man's chest. The latter piece is especially commodious, being equipped with a compartment to hold three separate piles of shirts, as well as numerous drawers of varied sizes. This group of furniture may be finished to order in color or in stain. Apple green with silver leaf trim is an effective color combination, as is lemon yellow with a thin line of turquoise blue, and silver trim.

(*Continued on page 39*)



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On Porcelain or Ivory

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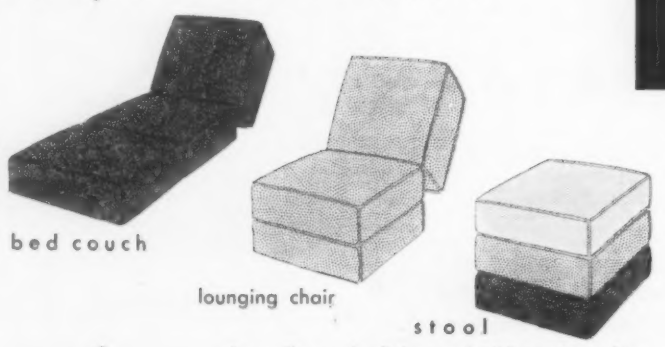

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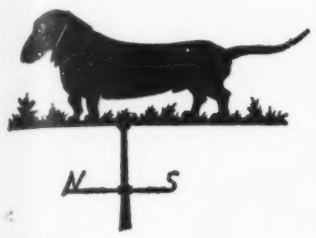

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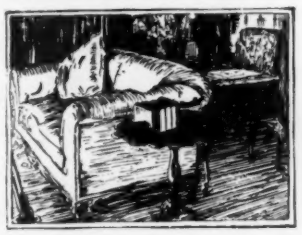

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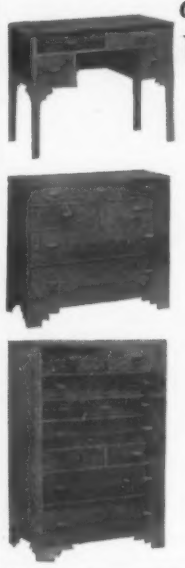

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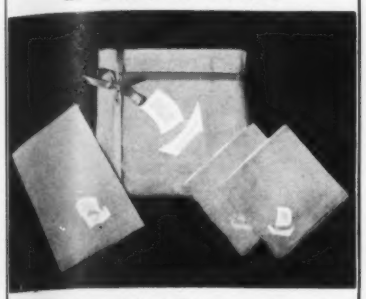

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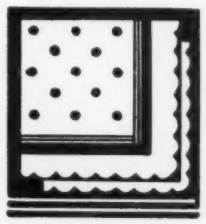

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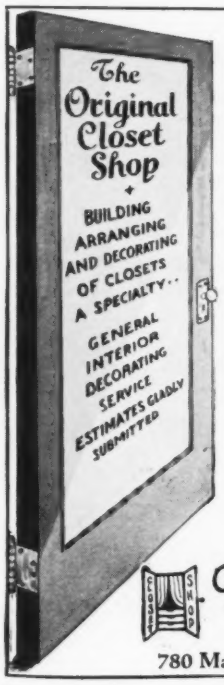
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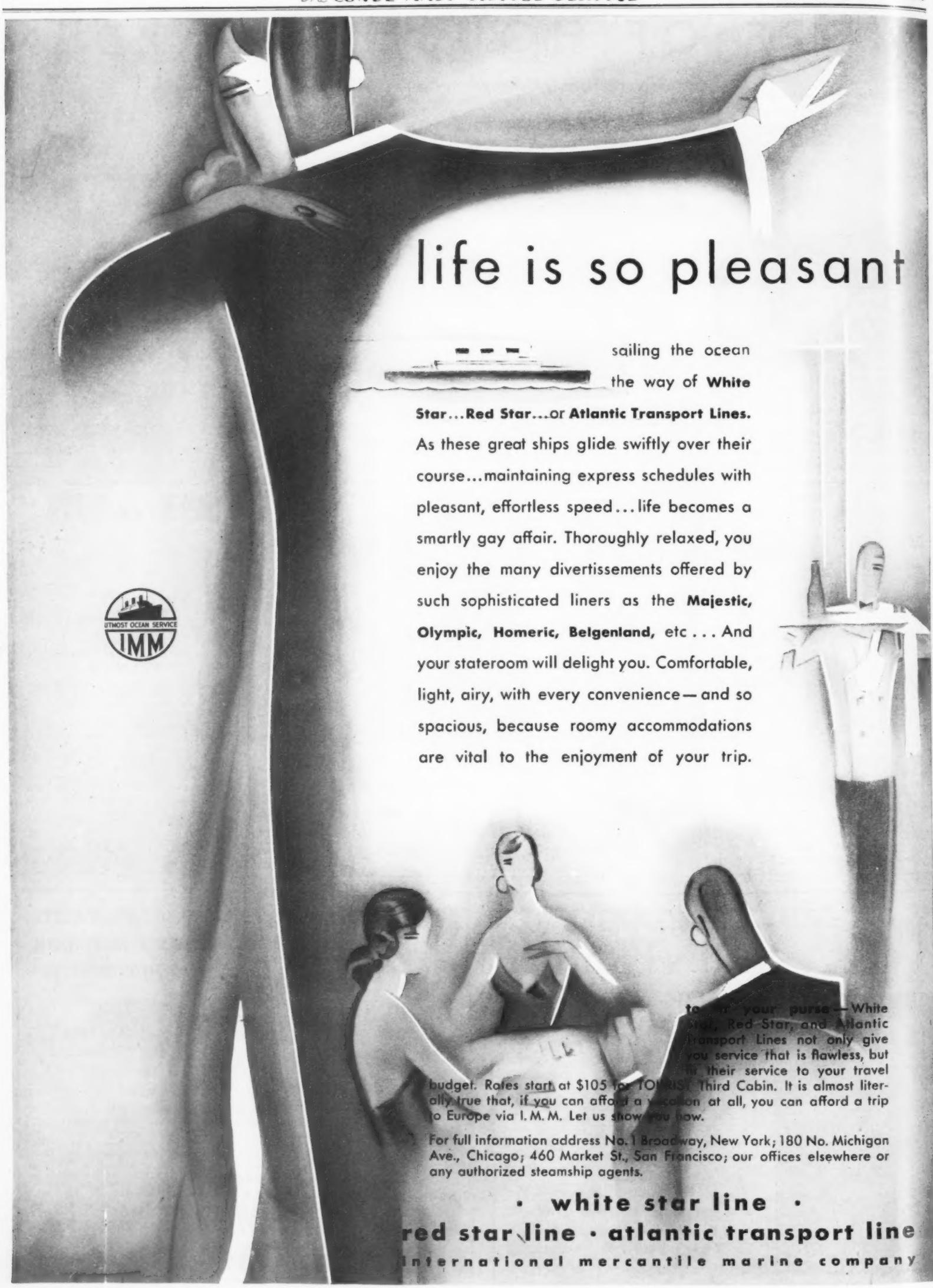

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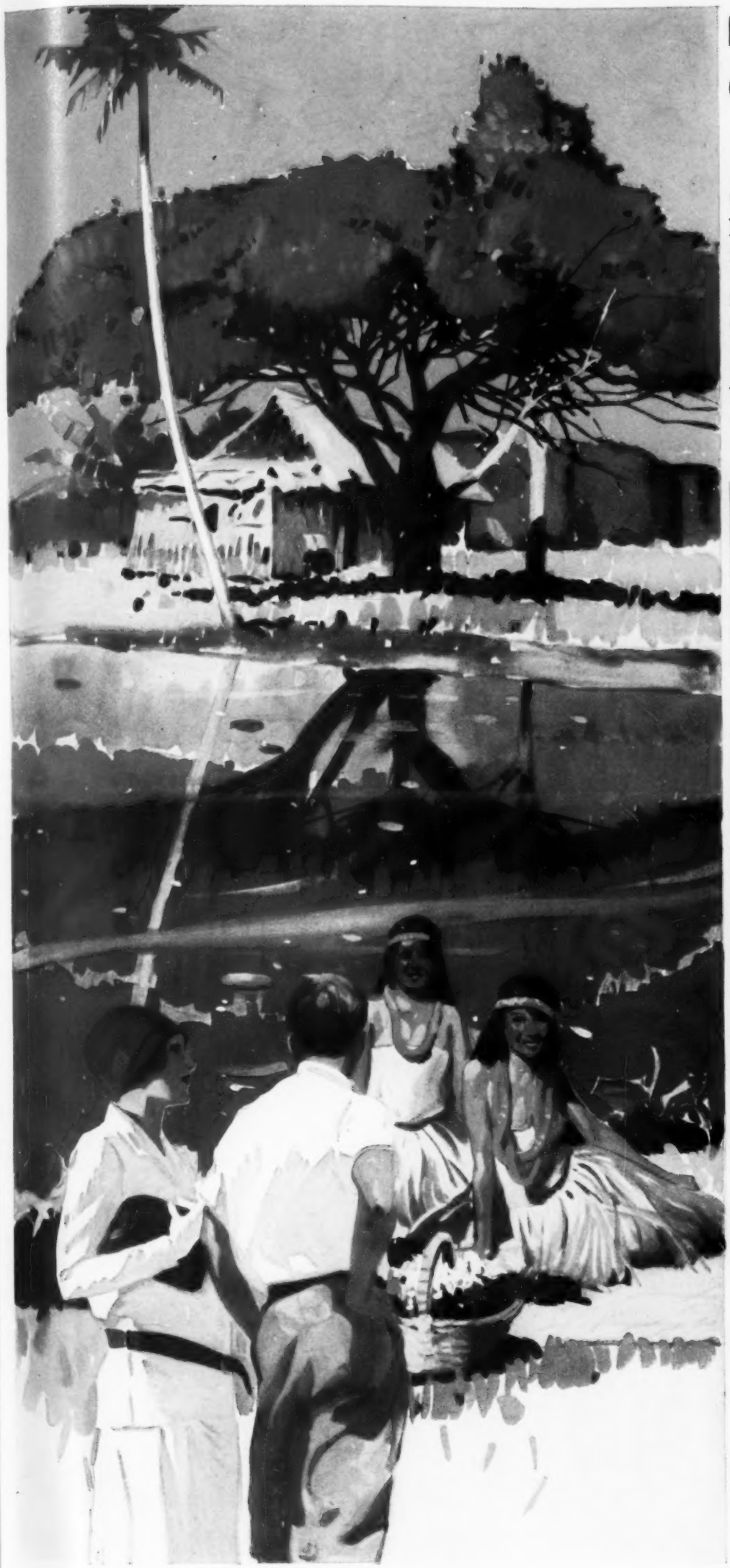

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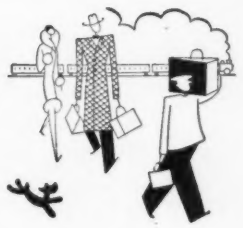

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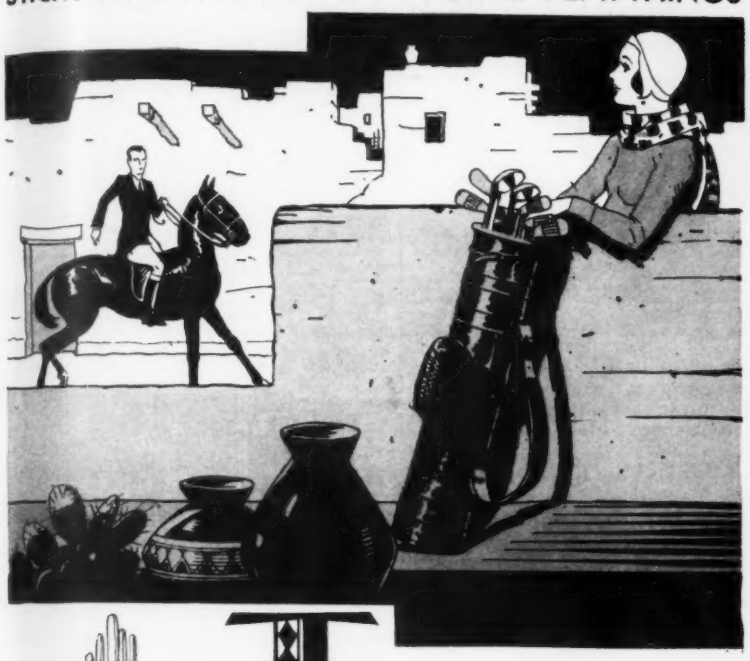

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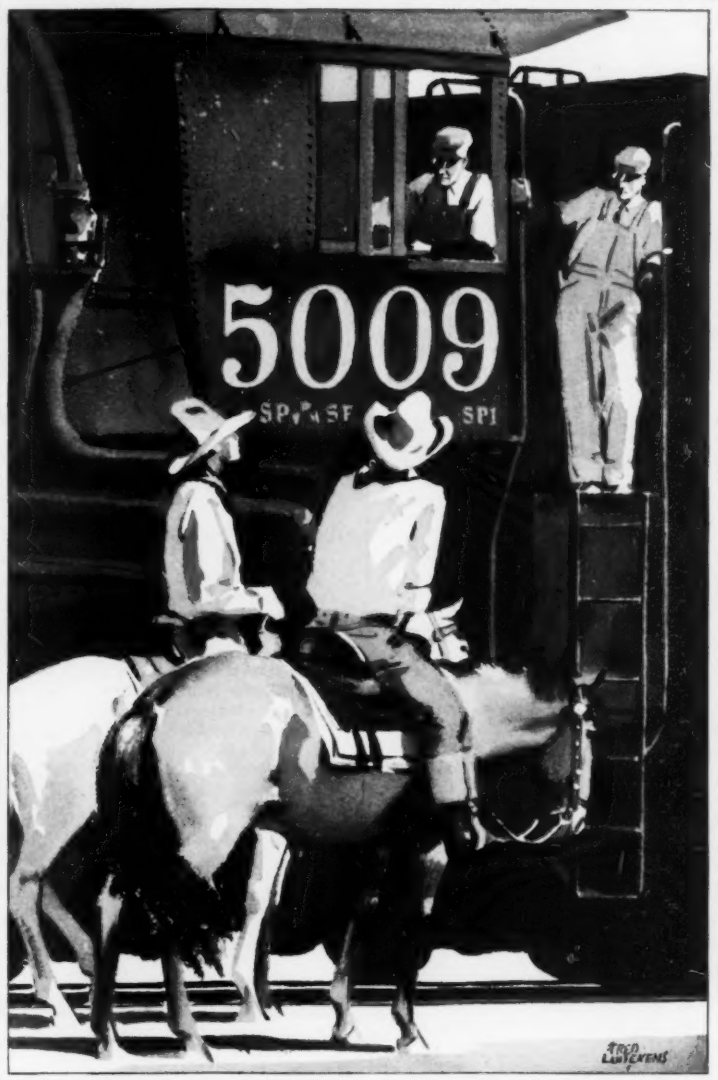

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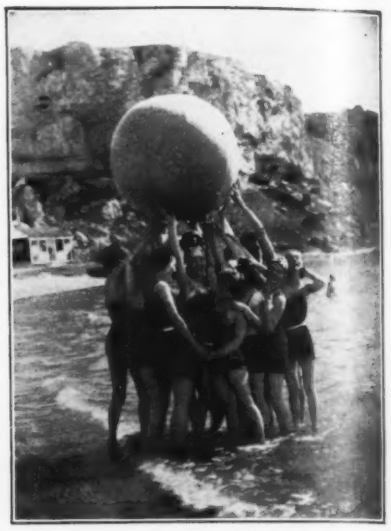

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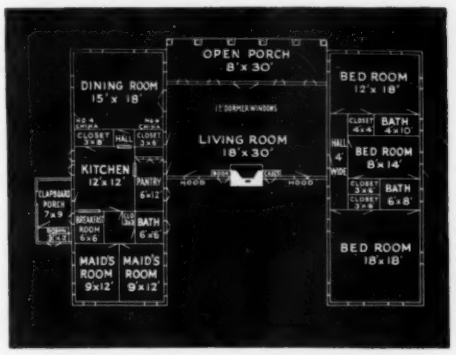

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TRUTH IS NOT STRANGER THAN FICTION

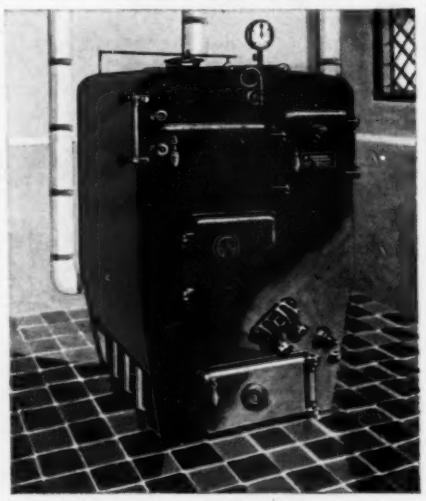
This heater can cut your fuel cost in half

With a lot of solemn history turning out to be merely entertaining fiction, it is no wonder that this is a skeptical age. Take that famous promise—"This invention will save you half"—of anything. Be as skeptical as you like of that one, but remember that truth is not stranger than fiction, merely rarer. You can figure almost to the penny how much of your annual heating cost you can save with a Spencer.

If you use the large sizes of anthracite you can halve your annual coal bill by burning No. 1 Buckwheat anthracite in the Spencer. If your fuel costs more than anthracite, your Spencer saving will be proportionately larger.

Until the Spencer Heater was invented, thirty-two years ago, all boilers were made with flat grates. The Spencer Gable-Grates slope down from a magazine where fuel is stored. This permits the efficient use of small size fuels, which are low in cost because ordinary heaters are not designed to burn them satisfactorily.

The natural way for fire to burn is up—and the Spencer lets fire burn up-hill. The natural way for things to fall is down—and fuel rolls down from the Spencer magazine to feed the fire below. Fuel feed is truly automatic, for gravitation needs no motors or machines to make things roll down. A uniform temperature is assured, for as changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands.*



The Spencer Heater for an average home is illustrated above. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

The Spencer adds convenience to economy because it requires fueling only once a day. Home owners anywhere may now have clean heat from smokeless fuel, for where anthracite is not available, coke in a Spencer gives more uniform heat than soft coal in ordinary heaters, at a cost no greater—and generally less.

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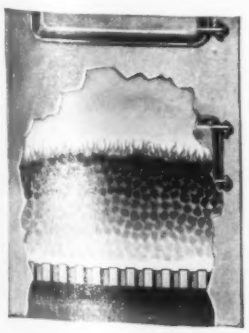
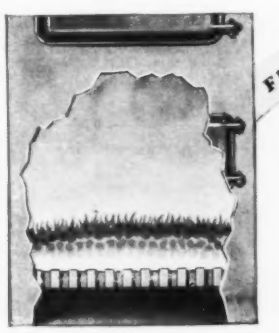
*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash —heater must again be refueled





FIRE BURNS UPHILL . . FUEL ROLLS DOWN . .

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine **

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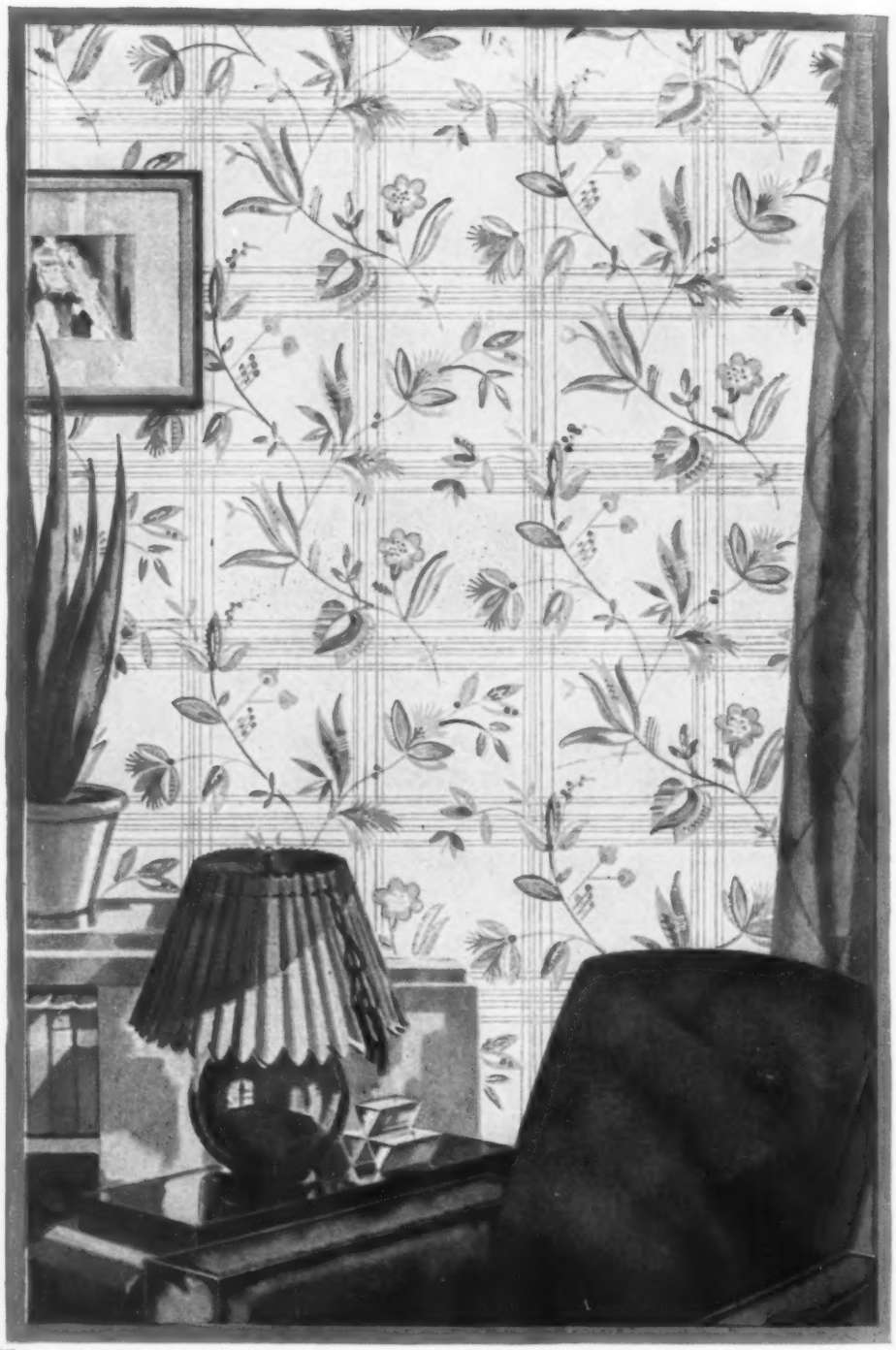

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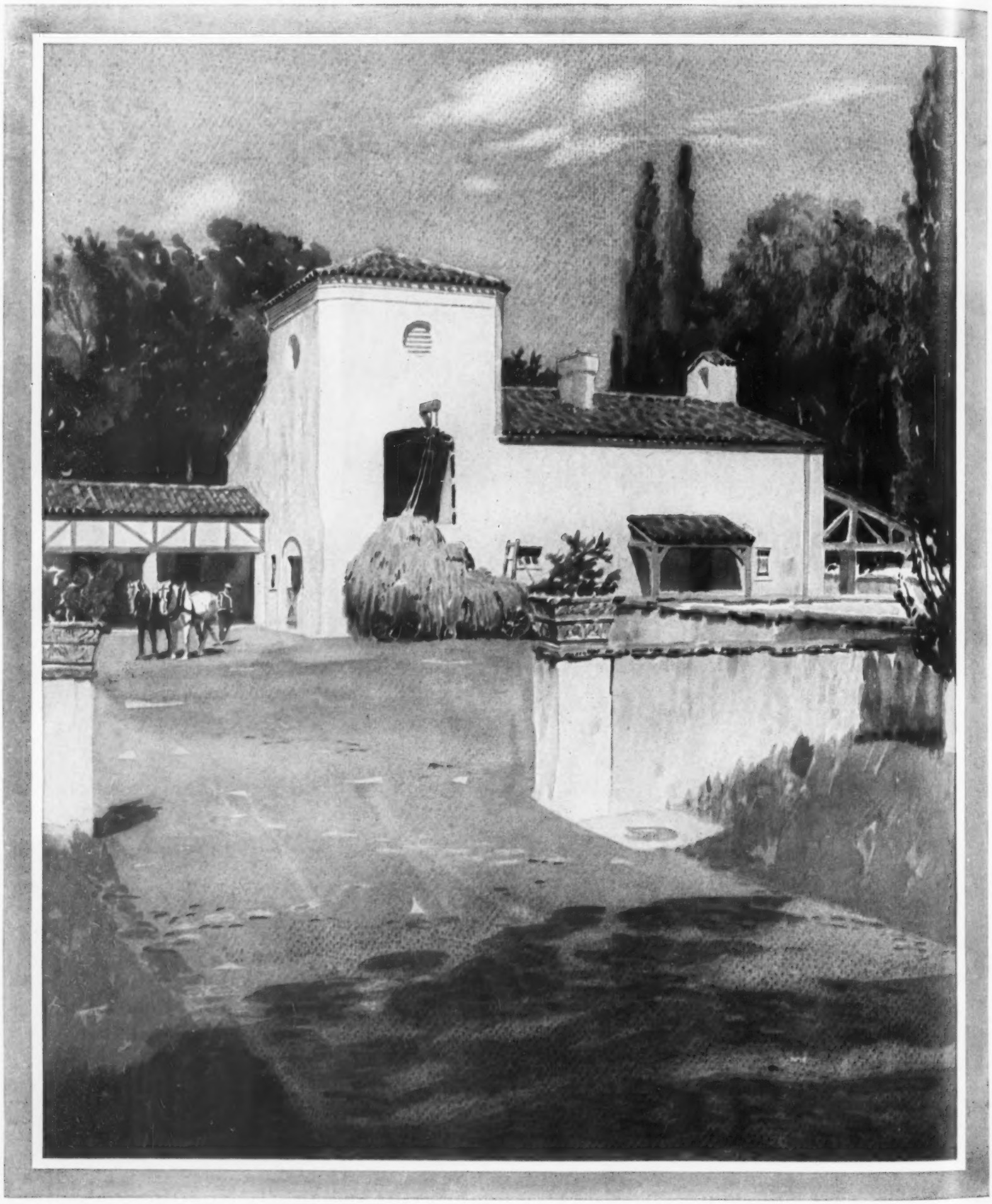

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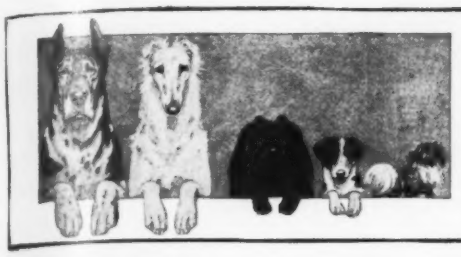

THE DOG MART

House & Garden does not sell dogs, but will suggest reliable kennels where purchases may be made

Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden

Going To The Dog Show

Robert S. Lemmon

THERE are two well defined reasons why people go to a dog show: interest in the ring competition, and interest in the dogs themselves, irrespective of their success under the judges' eyes. The latter motive is by far the stronger with the majority of the visitors to any of the large events like the Westminster or the Eastern. By the same token, it seems to be one of the strongest arguments for bigger, better and more numerous shows.

For a good dog show offers unequaled opportunities for people to study and really familiarize themselves with the different breeds. Comparisons of temperament as well as physical appearance are there for the making. Under the stress and excitement of bench and ring conditions the fundamental traits of a breed's nature are pretty sure to come out—the calm assurance and level-headed good temper of the Irish Wolfhound, the canniness and watchful waiting of the Scottie, the irrepressible zest of the Wire, the adoration of the Cocker. It is like a great research laboratory wherein hours of profitable study can lead to definite and well judged conclusions.

This opportunity for comparisons is invaluable to the prospective dog buyer who is in doubt as to the choice of a breed. Not only that; it also starts one off on the right foot with regard to whatever breed may be chosen. At a representative show you see the best specimens of the various breeds from a wide territory and consequently should know what to look for in the individual you eventually buy.

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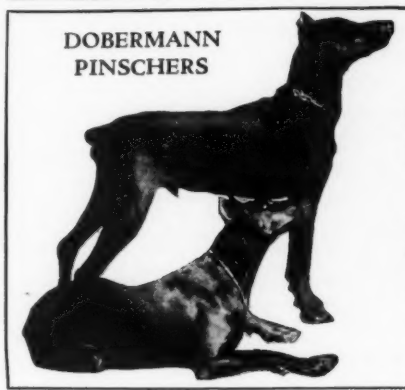

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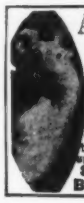

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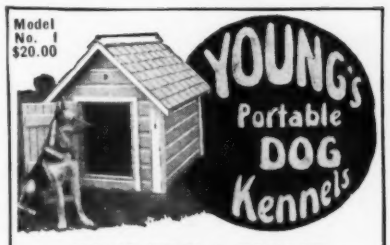

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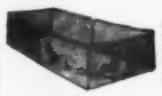

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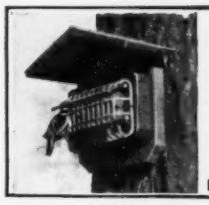

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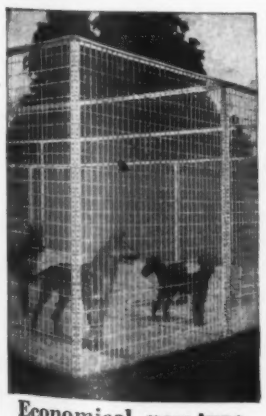

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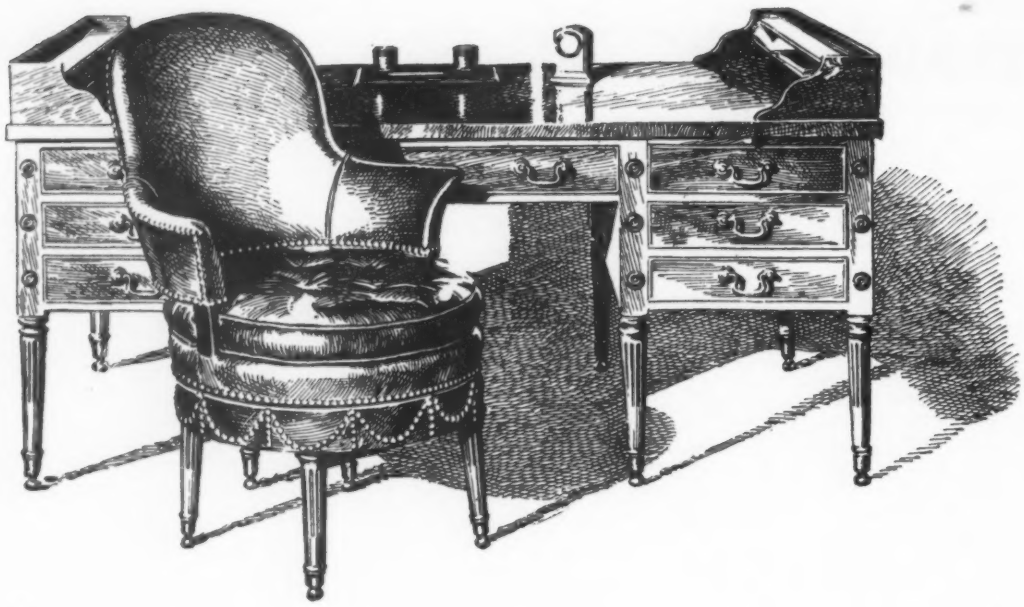

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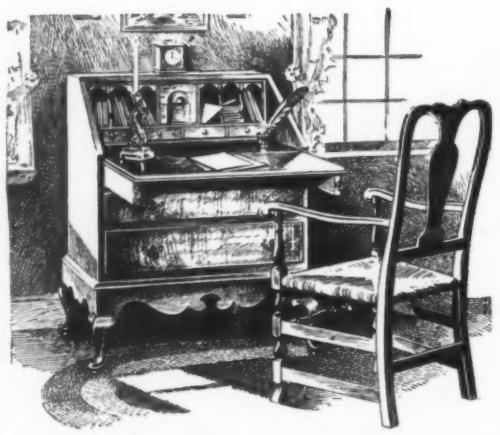
The charming "literary" manners of the England of Pope, Steele, Addison, and Gay are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand dovetailed joints, hand chamfered edges, and many other interesting details. Four hours of patient



labor were required to weave the rush seat for the accompanying fiddle-back chair. The rush is in a single continuous strand.

Danersk has thoughtfully adapted from certain cabinets and chairs of the Federal era the Sudbury bed and little table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk

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February 1930

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IT is part and parcel of what, for lack of a better term, we call Nature's scheme, that no organism can proceed at top speed beyond a certain period. There must be occasional pauses, intervals of cessation which shall give opportunity for recuperation, or the actuating mechanism will wear out prematurely.

In the light of this fact, these winter days lose much of their drabness. They are the vital rest hour whereby the infinity of the out-of-doors replenishes its essential forces. Nature needs them.

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The BULLETIN BOARD

THE RETURN OF GENTILITY. Those of us who can remember five years back will recall the rough-neck era of the younger generation —that winter of loud wool stockings and tams. This, in time, was followed by the era of complete and undisguised freedom when, if we were to have believed the preachers, the world was being led headlong to the dogs. Now Youth has changed its style and we are in for an age of gentility. At dances girls now take the arm of their partners. Modesty is being enthroned once again. Care-free and careless mothers are being gravely disciplined by their children. Next we shall hear that all débutantes are learning to cook, and before we know it they'll be boldly proclaiming the hope that when they marry they'll have children aplenty. We have long since decided that there never was anything the matter with the younger generation; in fact, it seems to arrive at wisdom long before its elders.

Which reminds us of some quaint doggerel on Victorian manners we discovered the other day:

The groom or best man forgot the ring and—
The bride, of course, fainted, for she was acquainted
With manners, and knew what was right;
They fanned her, and brought her some brandy and water,
And so they recovered her quite.

EPITAPH FOR A FARMER

He would rise at early dawn,
  And bring forth his plow.
Lonely is his untilled field,
  Quiet, quiet now.
Yet through other fields he fares,
  Far from this his home;
And he turns celestial furrows,
  And celestial loam.

Not for him, who knew bright days
  Rich with busy hours,
Could there be but dust of dreams
  In a land of flowers.
Nay! he needs green pastures; needs
  Deep roots and ancient rocks;
Cattle on some heavenly hill;
  His dog, his barn, his ox.

And he needs the grace of grass;
  All wild growing things;
Sheep, and horses, rattling wains,
  Hidden, bubbling springs.
Heaven for him were never heaven
  Without the morning stars,
And the sweet rush of cattle moving
  Through old pasture bars.

—CHARLES HANSON TOWNE

THE DEMAND FOR QUALITY. One marked benefit that is being derived from last Autumn's Wall Street holocaust is the awakening of public taste to quality. Shops and department stores report that their customers are demanding quality in merchandise. If they buy silver, they want good silver; if they buy furniture they want good furniture. This understanding of quality and the demand for it are hopeful signs. It means not that we shall spend less but that we shall spend wisely. That sort of spending is invariably the mark of the woman and man of taste.

THE STYLE EMPIRE. Between the fashion of women's gowns and the fashion of furniture there has always been evident a marked relation, so that having seen a pronounced Empire tendency in dresses we would not be surprised if Empire furniture comes into favor again. In its earlier phases the Style Empire was a graceful, light design; in its later years it became heavy, obese and dowdy, like an old lady who has forgotten her youth. If we are to revive this style, let us hope we avoid its later phases. The youth of any style is the period best to follow.

WE CATCH A BOUQUET. At a dinner in Grand Rapids given by the National Furniture News Bureau there were assembled the editors of several magazines, and having gotten these editors quieted down and attentive, the toastmaster tossed them a well-deserved bouquet. He acknowledged that due to magazines that lead the taste of the country there had been a decided upward trend in the taste of furniture designers and manufacturers. People at large are now more knowing on furniture styles, having a keener taste for the details and niceties of a good piece of furniture, and, due to their demand for better things, the manufacturers are now able to reach up to ideals they've been dreaming over for years.

This acknowledgement comes as a welcome bouquet to those magazines that issue after issue, and year in and year out, have refused to lower the standard of their taste. At best leadership is a lonely game and the leader is always a target for criticism. It is the high hat that gets the snowballs. To edit its pages down to cheap taste, to pander to the mistaken notion of an ill-advised manufacturer, is the easiest possible way to ruin a magazine and betray public taste. House & Garden has maintained its standard and its leadership. Consequently, we are not ashamed to accept a flower from this verbal bouquet.

COMMON COASTERS. It shocked us to discover that in the Year of Grace 1633 the Massachusetts Court of Assistants proclaimed an edict against "common coasters, unprofitable fowlers and tobacco takers." Many a man has been an unprofitable fowler, and it seems odd to have legislated against those who weren't good shots. But then, our Pilgrim forebears were strange old fellows. They even had it in for the humble citizens who enjoyed an occasional pinch of snuff and a good sneeze; but when it came to "common coasters" we were puzzled. We knew that at one time the Boston worthies forbade the celebration of Christmas, but it did seem odd to shake the legislative finger at young men and maidens who went belly-bumping down New England's hills. However, it has all been explained —common coasters were those young men who wasted their precious time loafing and gunning and fishing and smoking along the coast. Afterward the term "coasting" was applied to the business of sliding down hill, which isn't so reprehensible an act for those who enjoy old-fashioned winter sports.

Another Americanism that originated in New England was the word "lumber", as it is applied to prepared boards and planks. In Boston's Town Records for the year 1663 we first find the word used in this sense.

PACKAGE-GOODS LUMBER. Apropos of the etymology of that word "lumber", it is heartening to watch the rise of an excellent custom in the preparation and merchandising of lumber today. It is now possible for us to buy trade-marked, graded lumber with the same assurance of quality and fixed standard that one enjoys in buying breakfast food, canned fruits or any of our other well-known types of package goods. People who are building should bear this fact in mind and see that their contractors use only dependable lumber.

ENSEMBLING THE FARM. From a Kansas newspaper comes the following style note: "Well, my goodness, what will be next! Just as we were getting over the shock of having the barn painted to match the cows and hogs, here comes another professor with the statement that radio music makes the cows more quiet and contented and causes them to give more milk. Either we were born too soon or else we quit farming too early in life."

Evidently the ensemble idea, as preached by fashion authorities, is finding country-wide acceptance. We can't help wondering, though, as to just what kind of music has been found to produce the best lacteal results. Surely it can't be such deathless ditties as "The Old Oaken Bucket" or even "How Dry I am."

GIANTS PASS. We stand today, we who are reveling in seed catalogs and dreaming of this year's garden, to the memory of two great men who have helped make those gardens richer —James Boyd and Thomas Roland. Mr. Boyd was President of the Pennsylvania Horticultural Society, past President of the American Peony Society and a director in most of our flower organizations. Mr. Roland was a great nurseryman, a leading spirit in the Massachusetts Horticultural Society, and a noble citizen and friend. Giants in their world, these men, and their world was poorer when they left it. Their heritage was a rich devotion to green growing things, which will always be cherished by the men and women who follow them.

Miller Harris

An interesting chimney piece and glass stair rails in the modern manner are features of this Georgian hallway in a house in Great Down, Surrey, the home of Francis Yorke-Smith. It was decorated by Lindsey Saville, Ltd.

A Georgian Entrance Hall In England

Inviting Halls With Walls Of Mirrored Glass

Many features make the hallway at the right unusual. Walls are mirrored glass with black wood trim; ceiling is blue and the floor black composition inlaid with a fawn colored star. A white Directoire bench and black glass flower box provide further dramatic notes. Helen Novak was the decorator

Drix Duryea

Trowbridge

THE hallway is the handshake of the house. It usually indicates the sort of people who live there; certainly it should give some suggestion of the type of decoration and furnishing used in the house at large. And this is true whether the hall be large or small, formally and expensively furnished or done in the simplest taste.

In a sense it is the public room of the house, consequently its decoration should be impersonal; it is also usually a passage—to the stairs or to other rooms—and therefore should not be cluttered with unnecessary furniture which would obstruct an easy passage.

On the other hand it should not be meagre; it should have some interest. For this reason the wall and floor surfaces are the logical places to center decoration.

The variety of halls is infinite, yet they fall into general types. Avoiding the deadly sameness one finds in these various types often challenges the ingenuity of architect and decorator. From a great many available, House & Garden has selected the halls on these pages—large and small, formal and informal, papered and painted and paneled with mirrors, and representing the taste of several decorative eras.

A hall leading to a modern dressing room has glass panels painted in gray and fuchsia set against walls covered in silver tea-box paper. The home of Mrs. F. E. Compton, Glencoe, Ill.

G. W. Harting

In a hall where there is not sufficient space for interesting furniture groupings, the decoration is confined to the wall and floor surfaces. Wall paper is an excellent medium as it brings color, interest and design. Above is a stair hall made effective by antique Chinese wall paper in soft yellows and curtains of flame colored taffeta. Rose Cumming was the decorator. The bedroom hall shown at the right would be entirely commonplace were it not for its gay modern wall paper patterned with yellow climbing roses on a gray trellised background. The woodwork is painted yellow and the carpet gray-green. Assembled by Francis T. Miller

Wall Paper Gives Color And Interest To Halls

Drix Duryea

Decorative Treatments For The Narrow Hall

(Right) To gain space, a wardrobe was built along one side of a corridor and fitted with sliding doors painted in the Watteau manner. On the opposite wall mirrors alternating with decorated panels create an illusion of space. Arden Studios, decorators. (Below right) A narrow hall is given interest and space by a mirror and painted panels of coaching scenes by Hanley Henoch. (Below) A hall with Chinese paper and blue linoleum inset with black marbleized bands

M. E. Hewitt

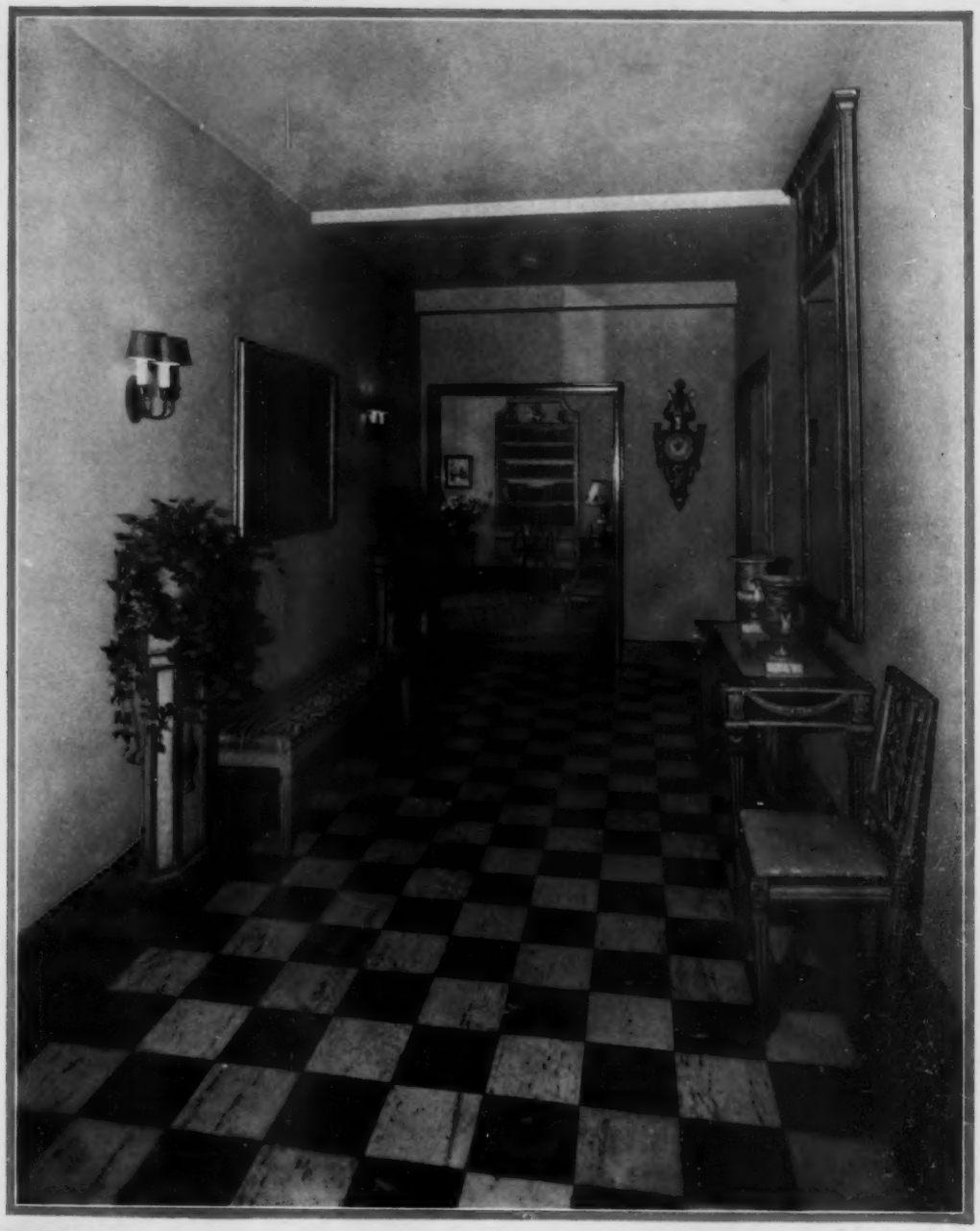
Drix Duryea

Drix Duryea

Edmonston Studio

Marbleizing is an effective treatment that suggests formality. It can be accomplished by any experienced painter, or wall paper may be used to give much the same effect. (Above) A decorative hallway painted by Minga Duryea Patchin with yellow walls, painted blue statue niches with figures in sepia, and a marbleized dado in yellows. (Above) A painted mirror by Louis Bouché decorates a small foyer with walls marbleized gray, pink and green. (Below) Walls marbleized green, rubberized flooring in green and black and Directoire furniture. Anna Barringer, decorator

Marbleized Walls In The Formal Entrance



Drix Duryea

When the walls of a hallway are plain, it is advisable to have a decorative floor of some kind. Above is a dignified entrance with green walls and trim marbleized vert antique, a marble floor in alternate squares of vert antique and white, and original 18th Century Italian furniture. Thedlow, decorators. (Left) An unusually decorative small foyer with walls painted on gold tea box paper in scenes of Paris, Malmaison, St. Cloud, etc. The dado is marbleized vert antique and the doors are painted antique red and gold with Empire emblems. Pierre Dutel, decorator; Robert Hyman, artist

Contrasting Foyers With Plain And Painted Walls

Adventures In Color And Other Temperamental Things

THE home is restless until it has found its color. You may change the walls of your kitchen every year, but at the moment there is only one color you are after; only that particular shade will suit you. You may start with a scheme which the painter cannot satisfy; he mixes his colors for you, and the wall is a mass of dabs that are not what you desire. You may start with a gray and end with a lavender. You may want a blue and suddenly come upon a gray-green that strikes your fancy. And when you get it, grab it; stow away an extra can of it, for there is no painter who can mix again this "thing" which at the moment eases your eye and quiets your heart. Every housekeeper has been through it. In cellars, I have come across rows of cans holding treasured paint that tells the whole history of housecleaning for years back; in drawers I have found pathetic samples of silks and damasks that are patchwork of effort to bring decorative harmony into the home.

Color is temperamental; it is very often accidental. It is like my lady's portrait; it is all wrong until it is all right. But there is something inside you that tells when aniline dyes have struck the color. There is a restlessness inside you which is measured by the pile of bolts the poor clerk must shuffle from the shelves and unwind in the hope that, after twenty miles of hangings or coverings are fingered, you may ask for a snip of a sample to ponder over in the drawing-room or the study or the bedroom. Now you are all modern; again you are Chinese. You've had your Tudor fad and your Russian thrill; you've been formal; you now want to be expressionistic; you've been all curves and now you are for angles. Your eye has played in a harlequinade with your taste.

COLOR is the most fickle thing in the world. It changes with the temperamental moment, it is revolutionized by a passing public whim. Whether the predominating scheme of the boy's room is Yale blue or Harvard red or Princeton orange depends largely upon the college he goes to. Your table may be patriotic with its flag colors, or St. Patrick may require the mints in the silver dish to be green and shamrock shaped. Colors creep into the home on the wings of a thousand celebrations, on the shifting of every season.

Sometimes it seems to me that every house should be ready on the instant to meet this fickle response to color. "Thank you," said the teacher to the little girl, thrilled over the giving of a pink jabot as her Christmas present. "But pink is not my color!" What necromancy could possibly come to lift up the disappointment of that child, and to chide the thoughtlessness of that teacher! I know both their feelings. I myself wouldn't like to wear a green tie; it casts a revolting pallor over my russet complexion. Must we carry instantaneous aniline dyes in our pockets to meet such rebuffs? Presto, the tie is changed to a proper shade. And that teacher, I would dye her jabot a grating yellow as a proper chiding, though I know people to whom a dash of the correct orange is like a grenadier's dash of bravery; it gives tone to the picture, it is a clarion note.

"Please let me know what is the character of your complexion." —so you might write to the prospective week-ender. "This is not being disagreeably personal," you should add, "but just to show you that I'm thinking of your comfort. Your room is in pink or gray-blue. Is that all right? Or shall I dip the hangings?" Like the tea urn, the dye pot is always boiling. You couldn't very well ask your guest to change her complexion or the color of her hair, however much that might be done on the slightest provocation to satisfy a situation less important. Yet you must be careful these days even down to the veriest detail of powder on the dressing-table. It must not grate upon the cheek. "My dear," you say, "I've made an egregious blunder in your room. I've put a cream powder, a brown eye shading, a coral rouge, and a cardinal lip-stick for you to use. Why *was* I under the impression that you were a Titian blonde! Marie," you order, "the Latin brunette kit, *immédiatement!*"

IN my desk are many color cards: specifications of floor enamel with corresponding wall and border shades. You can paint your floor any time, sit down and read the paper while it dries, and then, lo and behold, even your Man Friday couldn't find your footprints. So the promise. But we all remember how debonnairely we have had the study floor shellacked or stained on the assurance that two hours hence it would be as dry as a bone; . . . and that night, at the hotel, where we have gone to escape further burning of the eyes and smarting of the nose, we wonder whether another twenty-four hours' unmolesting will bring the required stability. There's your color chart for fabrics—anywhere from light blue to cardinal red, any shade will be yours—all you need is a teaspoon, and water the proper temperature. The world of color is yours with one dip, the proper dippy dip, the proper rinse, the proper technique!

The decorators always ask you whether you aim for "quiet elegance" or a "prodigal pattern;" whether you have an eye for "intriguing weaves" of draperies, or "fantasies" of scarlet and gold. Maybe, instead of "luxury and livability" you want merely "to go modern"—so the advertisements read, in a tone that makes you feel that "to go modern" is to go mad, whereas it is a tonic, a stimulation to the over sedate.

EVERY room in the house has its particular problem of color. There is no set convention as to what is the right thing; although, until recently, we bathed in white surroundings instead of laving ourselves in yellow marble appliquéd in black. The cook even tires of white or gray or light tan, and the kitchen blushes in new tints, though iceboxes are usually white, suggestive of sanitary excellence, and stoves are still mostly black. How often have I been present when arguments arose as to the veriest detail of color about the house. "Well, I'll let you do what you want with the living-room," you say, "but when it comes to MY room, I'll satisfy my own taste." What a clutter the world would be in if vegetables could change their color to suit the mood of the moment. The good Lord removes such temptation from us mortals, even though the crossed plant has resulted often in the same sort of surprises that the dipped draperies have—green Gladioli and Chrysanthemums, for instance! But when we say a Radish, we see mentally a red Radish; no vegetable aniline could make it purple, and, even if it could so be boiled into fashion, I'd rather see than eat one! When we say carrot, we see the orange pendule. But when we say sofa, we have a world of color to imagine—it may shriek with bad

(*Continued on page* 134)

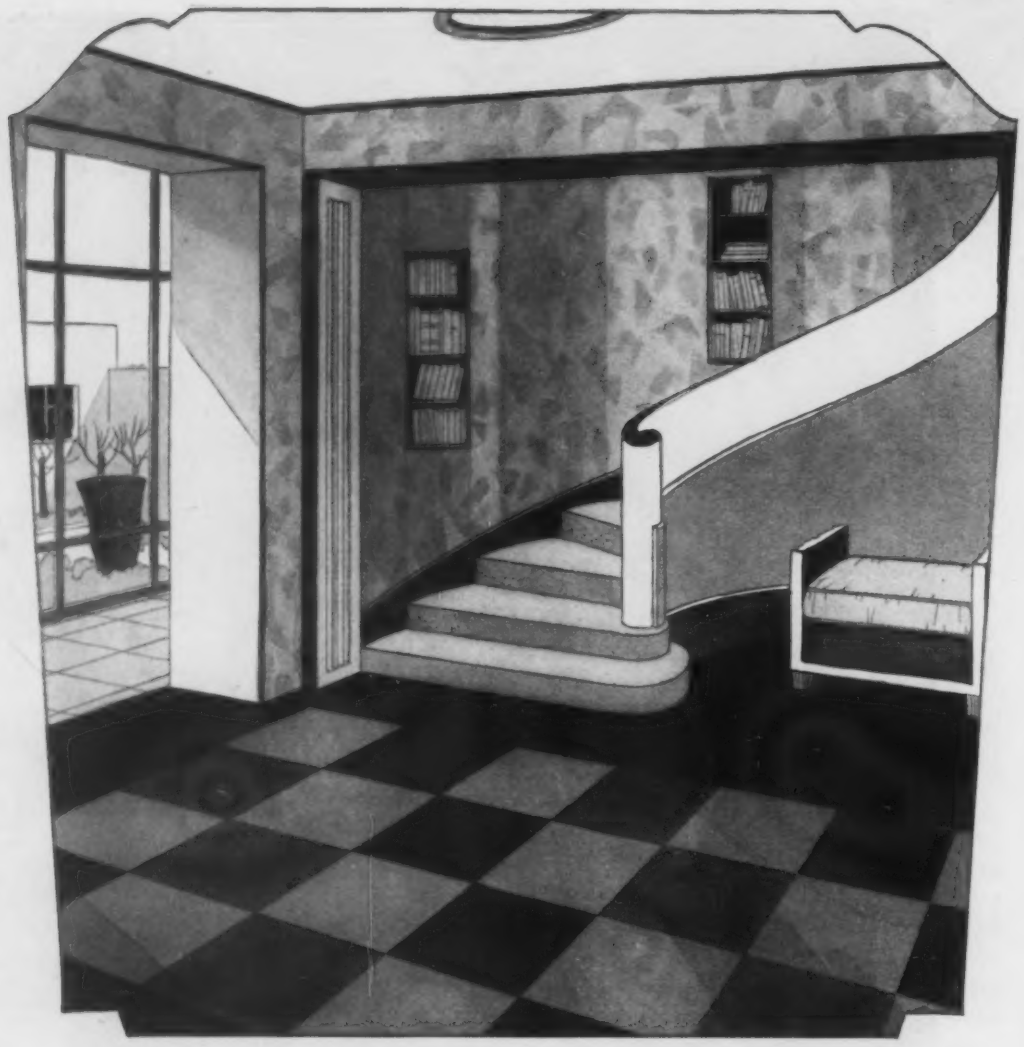
A. S. Masterson

This glimpse of a doorway leading from a cool, tiled dining room to a sunny garden terrace serves but to whet the appetite for further views of the house found on pages 102 to 105. It is the residence of J. B. Robertson, San Antonio, Texas. William McKnight Bowman was the architect

The Dining Room Door

The Interiors Of House & Garden's Modernist House

Margaret McElroy



The scheme of the hallway is silver, gray and black with silver paper, curving cement stair-rail in three shades of gray, and a floor of black and gray marble. Francis Keally was the architect of this house

IN planning the interiors of House & Garden's modernist house, of which the exteriors and plans were shown in the last issue, an attempt was made to reflect in the decorations of the inside, something of the simplicity and dignity of the exterior architecture. Simplicity has not been carried to extremes, however, for House & Garden is not in sympathy with the bare, factory-like appearance of many modern rooms. The architectural element has been emphasized in most cases by simple wall surfaces, subdued color schemes and an absence of superfluous details that distract the eye from the beauty of form and structure. Many practical materials hitherto not used in decoration are among the interesting features, and the entire decorative treatment was designed to achieve an effect of restfulness and to reflect the spirit of the exterior architecture.

The hallway, with its gracefully curving stairs, establishes the keynote of the house. Here is dignity, simplicity without dullness, and practicality. The scheme is silver, gray and black. The floor is black and gray marble laid in an effective design of large squares, with plain black marble used in the curved portion made by the stair well. If preferred, composition flooring or linoleum may be substituted for marble. Wall paper in a vague design of irregular triangles in light and dark silver gives interest to the walls without detracting from the architectural element. The wall paper may be obtained from Richard E. Thibaut. Small bookcases let in the wall are a decorative feature not usually found in this portion of a house. From these the guest may select her bed books for the night. The solid curved stair railing is cement in three shades of gray—the deepest tone being in the baseboard. At the left of the stairs is a fluted pilaster of gray cement. The lighting comes from above, where a panel of frosted glass is flush with the ceiling.

Only one piece of furniture is used, placed in the curved space made by the stairs. This is a small modern bench with fluted sides, and should be painted black. The cushion may be covered in black and silver damask, silver fabrikoid or gray leather.

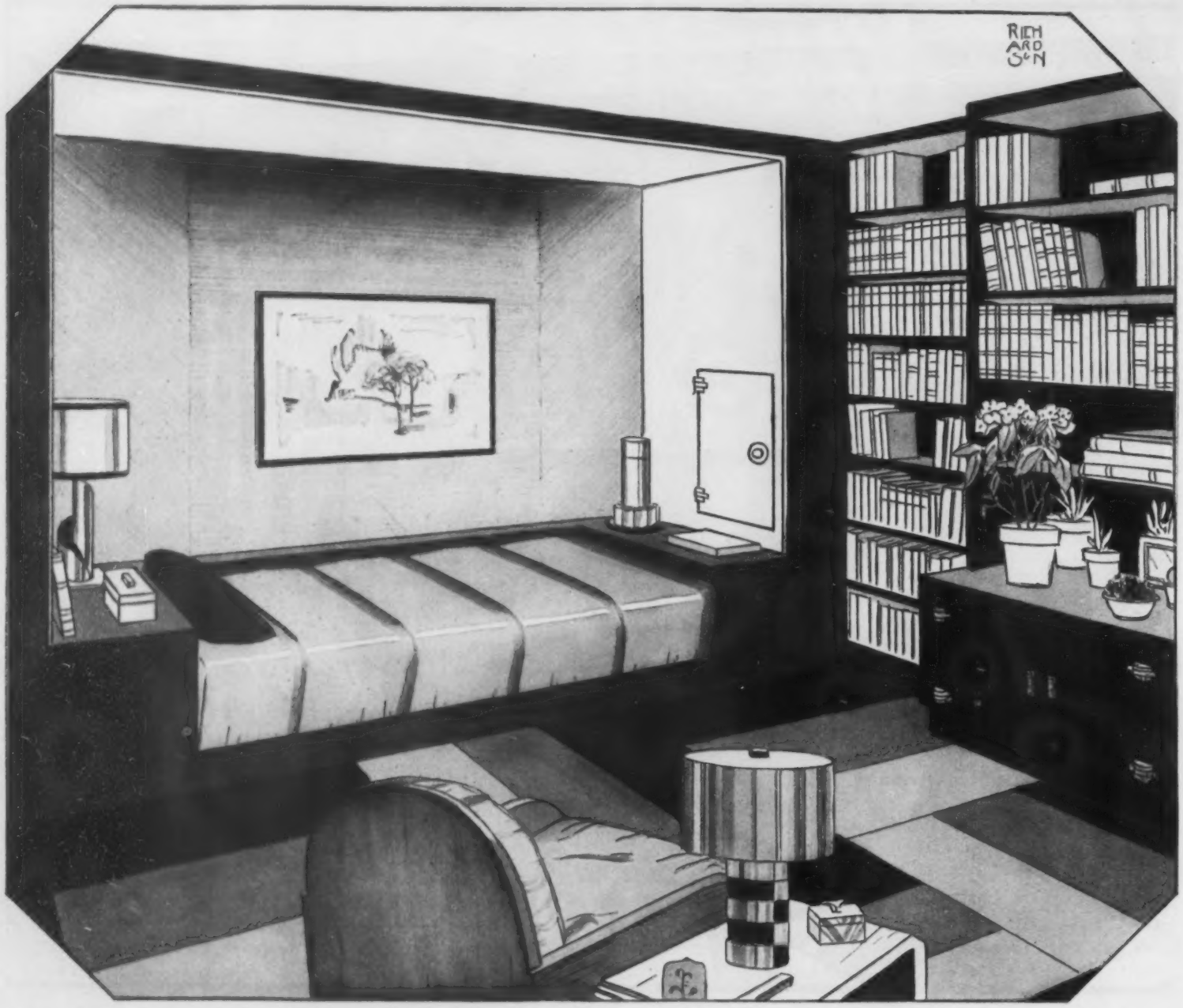
In order not to create a sharp transition between stair hall and living room, the background of the combination living and dining room is painted a light silvery gray, with doors, wood trim and window casings finished a darker shade. The fireplace surround is paneled in gray wood to repeat the paneled note of the dining platform. The coloring of this room is extremely subtle as the effect desired was one of light and sparkle and to this end much cool, pale gray was used, silver, and crystal wherever possible. Color accents of coral and green are found in the textiles but these are used sparingly so as to emphasize the neutral tones of background and furniture.

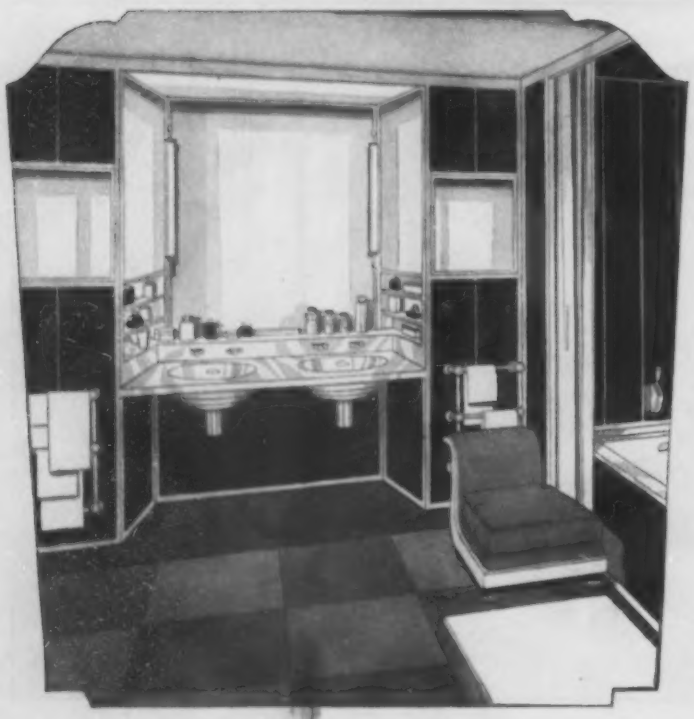
Wide windows with sashes that drop into the floor have hangings of shimmering green, silver and coral damask in a design of slender leaves. The whole effect of this fabric is delicate, the colors subtle, and as the background is silvery green, it contrasts beautifully with the gray walls. These curtains hang straight to the floor on transverse cords so that they can be drawn over the windows at night. Under curtains, very full, are of silvery gray gauze or celanese. If for any reason this scheme is felt to be too cold, coral gauze may be substituted for the gray. The damask is used again for the curtains on the dining platform, made full enough to conceal this space when the table is being cleared after meals.

The furniture in the living room end of this room consists of a Lawson overstuffed sofa, modern in line as well as comfort, covered in silvery gray velvet with coral colored pillows; a well-designed living room table with a clear glass top and chromium

The feature of the combination living and dining room is the dining platform at one end paneled in gray wood. The furniture is of Chinese Chippendale inspiration—a style quite in the modern spirit. Curtains of silvery green damask are drawn when meals are being cleared

In the living end of the room walls are painted pale gray with the fireplace surround paneled in gray wood. Window curtains are of the same damask as those used on the dining platform. Pleasant accents of coral and green and much sparkling glass give interest to the scheme





metal supports; comfortable upholstered chairs, two with wood frames covered in gray velvet and silvery green velvet, and one overstuffed chair done in the same brocade as the curtains; a small cabinet (which may be used to hold a radio) and two three-tiered glass tables selected for their grace and sparkle. This modern furniture with the exception of the large glass topped table is available at Lord & Taylor's, the chair and cabinet shown in the sketch on page 73 being Dynamique pieces. The glass topped living room table not illustrated comes from Deskey-Vollmer. The fabrics used are from J. H. Thorp and can be obtained through a decorator. The rug, patterned in a vague modernistic design, may be in shades of gray or gray combined with green. Rugs of this type, delightfully subtle in coloring, are to be found at Macy's. This portion of the room may be illuminated in a number of ways. There are narrow frosted glass panels on either side of the fireplace to accent this feature; glass brackets placed high on the walls give an even, diffused light, while lamps are placed on tables in order to supply low lights where needed.

The dining alcove is paneled in large rectangles of gray wood with very simple moldings. At either end of the far wall are blind doors to closets intended for glass, table decorations and linen. The furniture here is a mixture of new and old styles. The dining

(*Continued on page* 122)

The man's study on the opposite page is a comfortable, book-lined room with a built-in couch alcove. Paper shading from yellow to tête de nègre lines this recess; woodwork is peach color, carpet in browns. The bath has black vitriolite walls inlaid with strips of monel metal

Modern wall paper in yellow, turquoise and silver alternates with plain surfaces shading from deep yellow to a pale lemon tone in the master's bedroom which, because of its connecting sleeping porch, is furnished as a morning room. Pilasters are marbleized turquoise and slate blue

Fitting The Background To The Picture

Helen B. Ames

(Right) Walls in the New York living room of Gertrude Gheen Robinson are painted bluish gray as background for the blue tones in the overmantel painting by Ingres. The furnishings range from blue-gray to deep sapphire

IN the days when we covered our walls with a conglomeration of family portraits, souvenir fans, and the daubs of gifted friends, the background didn't matter much. It was too well hidden to have any effect on the few really good pictures that were smothered in the general hodge-podge. But today, when art appreciation is becoming more and more a part of every-day culture, and we have weeded out the wall decorations that lack intrinsic beauty, the color and finish of the wall bear an important relation to the artistic value of pictures. The fine lines of an etching or the rich colors of a painting can either be weakened or enhanced by the background which surrounds it.

While a patterned wall if not too pronounced is effective with pictures of bold outlines in black and white or harmonizing colors, pictures on the whole look better against a plain background. Neutral tints such as ivory, cream, gray or soft tones of green or yellow are a safe choice, and if deeper tones are used, they should be in harmony with the colors of the picture.

For painted walls, a flat or semi-flat finish is better than a glossy finish, since it does not reflect the light and distract the eye from the picture. Paint has both practical and artistic value as a background for wall decorations as it simplifies the color selection, is easily washed, and not difficult to renew when necessary. Nothing detracts more from the beauty of a picture than a soiled or faded wall. And since brush marks and streaks are also unsightly,

Pine paneling makes an excellent background for multi-colored flower studies. (Left) A flower painting in pastel shades is well hung above a sofa done in eggplant chintz. The Arden Studios, decorators

it is important that the paint should be carefully put on. Stippling or starching the last coat will eliminate these defects.

Our choice of pictures is largely guided by the character of the room and this, too, should influence the treatment of the walls. In the living room where a beautiful painting often occupies a prominent position over the mantel or above a sofa, the whole room may be keyed to the colors in the picture. This was well worked out in the room illustrated on page 76 where a painting by Ingres supplied the basis of the color scheme. The dress on the figure is blue, the cloak a soft rose color, the background in varying shades of blue, and the frame silver gilt. The furnishings range from pale gray-blue to a deep sapphire. The walls are painted a faint bluish gray and this tint is repeated in the background of the linen curtains, which are printed with a sapphire blue figure. A sapphire blue fabric covers the white and gold chairs, and the white marble mantel is decorated with an inlay of bluish green. The warmer hues of the Oriental rugs and the touch of rose in the picture prevent this blue room from appearing cold.

To bring out the mellow tones of an old master, there is no better type of wall than wood paneling. If the wood is painted, a dull finish is preferable to a glossy finish and this may be obtained by hand-rubbing or with flat varnish. While the beautiful patina of old wood cannot be surpassed, it is possible to get this weathered effect by the use of stains. The paneled wall of American pine shown in the photograph on page 76 was stained, shellacked, rubbed down with steel wool and finally polished with wax. The result is a splendid mellow finish that sets off to perfection the delicate flower tones in the painting.

(*Continued on page* 120)

Grass cloth in pale tan color is used on the walls of the living room shown in the photograph above. This wall covering, besides being durable, is an effective background for paintings on account of its plain, neutral tints and the faint suggestion of a texture. Ruth Collins was the decorator

Don't be afraid of hanging pictures on papered walls. Color prints are delightful against wall paper if the pattern is fairly regular and not of the picture or scenic variety. The bedroom at the left shows pictures and chintz used with paper. Diane Tate & Marian Hall, decorators

The Art Of Making China Figures

Edward Wenham

The three heads at the right are lead mould proofs of parts of figures now being made by the Spode factory from the original Chelsea moulds. Below are shown two original mould proofs, each accompanied by the finished figure

IN our time we fashion shapes of beauty on the anvil of the past, guided by the ghostly hands of forgotten craftsmen. But to deny that objects equally well proportioned and perfect in decoration can now be produced would be absurd. None the less the admission always calls for certain modifications and we must primarily accept the dictates of those artist-craftsmen who have left behind to us so much to perpetuate their inspired skill.

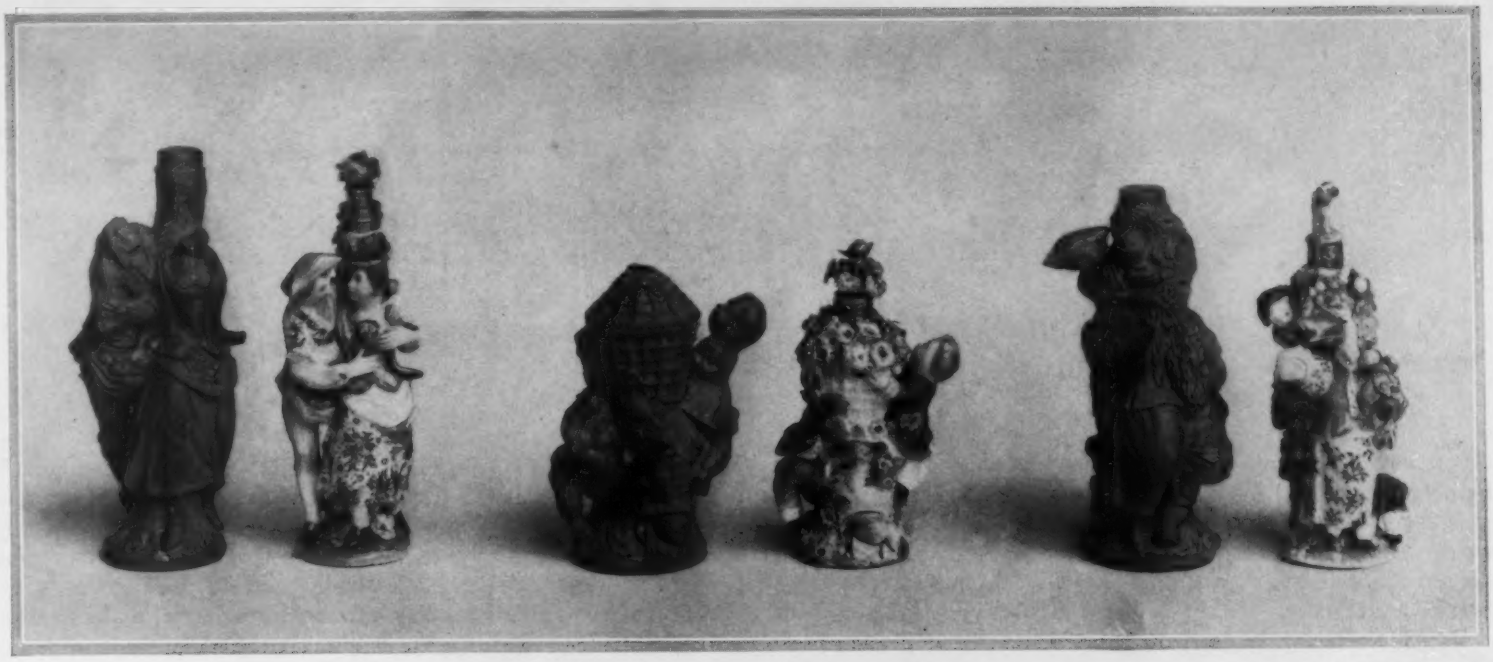
To emulate these men and submit to their guidance entails replacing the great god of mechanical production with the subtle craft of the individual. Not the individual from the masses who allows quantity rather than quality to remain his standard of success; but the men who belong to the school where the innate desire for beauty finds expression through the handicraft of the workman. Nor by any other means can we eliminate the monotonous geometrical standardization that results from machinery, and regain the delicate nuances that are the ineradicable signs of the fallibility of human nature.

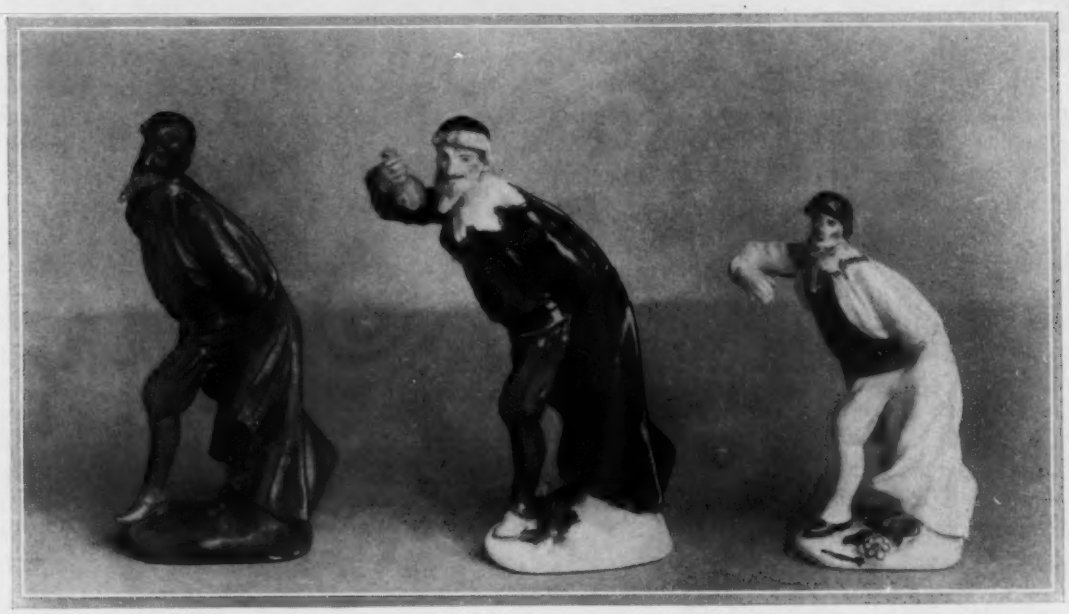
This is especially essential with the smaller decorative objects, which depend for their attraction upon subtle curves and naturalistic formation. For if the conventionalizing of certain decorations possibly achieves more symmetry, there are forms with which the artist must, perforce, adhere to the natural shape. Nor with any is the need for this more apparent than with the small figures, which, when perfectly fashioned, display their vivacious grace and bring to our rooms the atmosphere of long ago.

Aristocratic ladies of the Georgian era in crinolines coquette with gallants in knee breeches and ruffles; little shepherdesses in gay attire look demurely across the width of the mantel to the manly young shepherd with his crook; majestic goddesses, too, look askance at these human frailties, while the various animals and birds rest in

(*Continued on page* 116)

Lower figures on the opposite page are mould proofs of parts of china figures. Note the manner in which the legs and arms have been cut off to be cast separately





Above are three original Chelsea lead mould proofs alongside the decorated figure perfume bottles which are later cast from the same moulds. The figures directly opposite illustrate the shrinkage of china figure moulds. The left hand figure is a mould proof; the central one an original Dresden piece, and the third a figure cast from the mould after it had shrunk

How To Select And Care For The Different Silver Wares

Elizabeth Hallam Bohn

THROUGH all the shifting tides of fashion and fancy, silver holds undisputed place as the material without a peer for fine tableware. It exerts its age-old lure even on the mercurial affections of an age sated with novelty and variety.

The silver itself may be of the haphazard formula of early days. Or it may conform to the rigid requirements of today's Sterling standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its charm is more elemental than its pedigree. The satin sheen and modulated grace of line of a fine old teapot—stirring the imagination by its associations as well as its sheer beauty—may represent hours of laborious buffing with the palm of some early craftsman's hand, with generations of loving care to add still softer luster as the piece becomes a very part of a family's life and traditions. Or perhaps the surface finish on a rich pattern of authentic Georgian, Italian Renaissance or French design was given it only yesterday by the machinery in one of the great modern silver factories. Or a 20th Century designer may have specified the lovely French gray effect—which brings out in such perfection the details of intricate ornamentation—to complete the charm of some individual design which he has created in the spirit of today, coöperating with architect and decorator to complete the harmonious ensemble of an up-to-date home.

THE CHOICE

Where the casual protection of the country home or the dictates of a slender purse make plated ware the logical choice, a wide variety of lovely patterns is available at a reasonable figure, both in "flat" ware—knives, forks, spoons and serving utensils—and in "hollow" ware, as all other pieces are called. The name of an established house behind this utility ware may be taken as a sure guarantee of lasting satisfaction.

But whether old or new, Sterling or plated, silver needs intelligent care if it is to grow old gracefully. The old time chatelaine took pride in washing up her silver after every meal to keep it from misuse or neglect. And so does the modern lady of the manor insist that the methods of the present day be employed regularly and thoroughly to combat coal-gas and smoke and the sulphur substances in certain foods which result in the insidious and destructive tarnish. For this enemy of silver eats right into the metal itself. If allowed to penetrate so deeply that machine buffing is necessary to remove it, the amount of silver that is lost at the same time will very considerably reduce the weight, which is the first test of the value of Sterling ware.

CAUTIONS

The expert in one of Fifth Avenue's great silver houses advises that as heavy a grade of silver be purchased as the purse will permit. A too light teaspoon, for instance, wears thin in the bowl and sharp on the edge under constant use and polishing, so the wise purchaser will investigate the different weights in flat silver and select, at least, the medium grade in spoons and forks. Thin pieces of hollow ware become bent and dented. But if their original weight is good they are almost immortal. For there is no scratch so disfiguring, no dent so deep that the skilled repairer cannot soon restore the original beauty if the material is Sterling and enough of it is there.

In the plated pieces, weight is no criterion, for pure virgin silver is electroplated onto a heavy metal base. The best flat plate has clever insets of pure silver at the points of greatest wear. Or an extra heavy plating is applied to the bowls and backs of handles of forks and spoons, in addition to the regular coating. For when the silver film is worn through, the entire piece must be replated.

If, immediately after the meal, all the silver used is washed in hot soapy water, given a hot clear rinse and wiped with a soft dry linen cloth, the weekly or bi-weekly cleaning ceremonial can be extended to a longer interval and less of the drastic scouring will be necessary. The custom, usual in homes where service is no problem, of wiping off with chamois or silver cloth each piece of silver as it is laid out upon the table, will also serve to delay the necessity for its treatment with some polishing compound.

But in spite of daily care, silver must be cleaned regularly, whether used frequently or not. The modern powder, paste or cake polish is usually made of chalk, rouge, soap, possibly ammonium chloride, and a preservative. It abrades the surface and removes the tarnish by mechanical action. These friction polishes, if made by a responsible firm, are finely ground. For if a coarse grade of rouge is used or the chalk is too gritty, fine scratches will appear on a plain surface and too much silver will be rubbed off along with the stain.

The polish should be applied with a soft cloth or small, moist sponge. After rubbing until the surface is clear, another soft cloth should be used for polishing. Outing flannel is unexcelled for the care of silver. For use on repoussé work or intricate designs and shapes come the silver brushes, soft enough to prevent scratching but firm enough to remove the last tell-tale trace from cracks and crevices. The very thin narrow brush will clean around the handles and in the fine grooving while the wider type clears the more accessible chasing. After cleaning, the silver should receive a bath of hot soapsuds to which a drop or two of ammonia has been added. The brilliant luster resulting will more than compensate for the time which is spent upon the task.

A FORMULA

Plain silver without special surface finish can be quickly cleaned by the electrolytic process, which takes advantage of the chemical law that "like electric charges mutually repel while unlike charges attract." In practical domestic application, this formidable phrase resolves itself into the adding of a teaspoon each of salt and washing or baking soda to every quart of hot water that goes into the aluminum dishpan. When the silver is put into this magic formula the electrolytic action which takes place transfers the tarnish from the silver to the aluminum, leaving the pieces perfectly cleaned but with a satin rather than a burnished finish, lacking the high polish of the friction cleaners.

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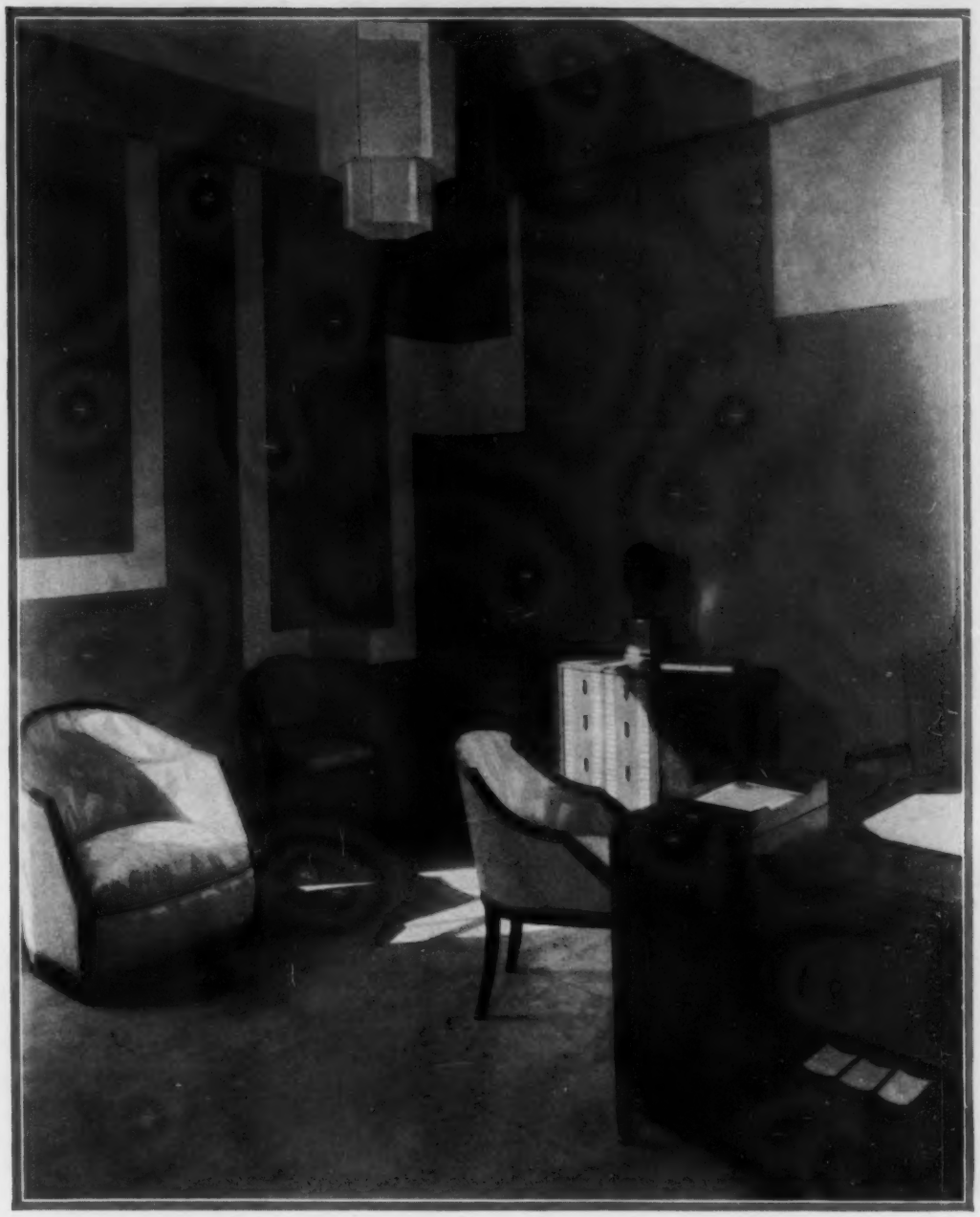


George H. Van Anda

Many business men choose modern decoration for their offices on account of its simplicity and the many practical materials used. (Left) A doctor's office with striped wall paper in yellow and brown has its furniture covered in two shades of green and a taupe carpet. Pola and Wolfgang Hoffmann, decorators (Above) A modern office furnished with modernist pieces has walls in gray, taupe and cream designed to suggest the modern skyscrapers. These neutral tones are found in the upholstery fabrics; the rug is gray. The office of J. Sherwood Smith of Calkins & Holden; Rene Clark was the decorator

A Portfolio Of Business Offices Of Varied Types

Twentieth Century Settings For The Modern Executive

Twelve different tones of green make up the pleasing color scheme of the 20th Century office of Kneeland L. Green, art director of the Stehli Fabrics Corp. Commodious cupboards offer plenty of space for drawings, papers and books. Jules Bouy was the decorator

(Below) Simplicity marks the effective private office of Amos Parrish, which was designed and executed by Lescaze & Howe, architects. The table desk, chairs, built-in cupboards and shelves are of South American gumwood. Brass tubing conceals steam pipes

G. W. Harting

Ease And Luxury Dominate A Well Appointed Office

The executive office of A. M. Andrews, President of the International Ticket Scale Corporation, has a teakwood conference table designed as part of the architectural scheme. This conceals six chairs on each side when not in use. Designed by Joseph Sinel

The main end of the room is dominated by a teakwood desk of generous proportions and a semi-circular metal fireplace hood extending to the ceiling. A built-in couch, book shelf corners, and cork wall boards for charts are other interesting and practical features

G. W. Harting

Above is the office of Percy H. Johnston, president of the Chemical National Bank. This style, with paneled walls, crewel embroidered curtains and English type furniture makes a dignified setting for the busy executive. Designed by Walker and Gillette; furnished by Erskine Danforth

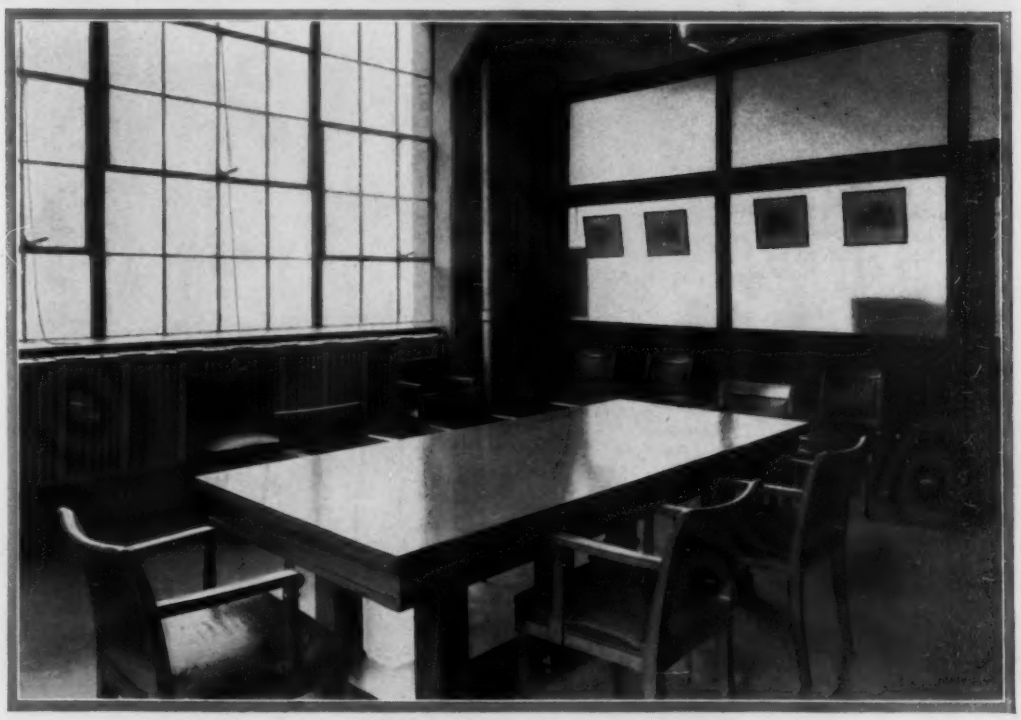
(Left) A picturesque office decorated in the Italian manner has ivory plaster walls mottled with blue, green and coral color, and beams, woodwork and door of antique walnut. The credenzas are 17th Century Italian pieces; the desk is a reproduction. New York Galleries, decorators

Two Offices In Traditional Styles

Richard Averill Smith

The pictures on this page show the transformation of a commonplace business office into a dignified interior pleasant to work in. As this room is in a loft building, it was first partitioned off with fireproof tile, paneled, a drop ceiling added, and the windows changed to casement type

Venetian blinds painted ivy green are used with curtains of Jacobean linen in gold, green and blue. Walls are pine and the carpet deep green. Jade green antique satin covers the couch; armchairs are in red and gold damask. The office of Luther L. Blake. Margery Sill Wickware, decorator



Showing What Decoration Can Do

The sofa shown above is an interesting example of a modern architect-designed furniture piece. It is in the new York City apartment of Mrs. Herbert M. Dreyfus. Howe & Lescaze were the architects

Modern chest-of-drawers made of satinwood, amaranth and harewood with the coloring and grain of the woods agreeably contrasted. The drawer pulls are brass. Designed by Herbert Lippman, architect

Should Architects Design Furniture?

NOTHING is more natural than that the architect who designs a residence should have great concern for the manner in which that residence is to be furnished and decorated. He it is who conceived the inspiration upon which the whole pattern of the composition has been woven. And if the subsequent work built upon his is not carried out in an harmonious fashion—if the decoration of the interior and the landscaping of the exterior are not suitable—he is sure to feel a sense of frustration which will utterly spoil the satisfaction in the thought of his own work being well done.

There is nothing unusual about an architect acting as decorator and furniture designer as well. To go no further back into history, Michelangelo designed all the furniture for his Laurentian library in Florence. In Renaissance times not a few of the ablest exponents of the new fashion designed much of the furniture that went into the structures they built. In England, during the first half of the 18th Century—especially between 1720 and 1740—there was a discrepancy between the architectural character of interiors and much of the furniture then being made by the average cabinetmakers and artisans. If we take an unbiased view of the existing conditions, we are certainly bound to admit this.

The architects of the day recognized the shortcoming, stepped into the breach and designed a considerable quantity of furniture that would better accord with the proportions and other architectural qualities of the interiors they were creating. Some of the large cabinetwork and massive side tables they designed may have been lacking in inspiration and finesse—some of them unquestionably were so—but many of those cupboards, presses, bookcases and side tables were not only admirable in themselves but also brought into the repertoire of English furniture tradition not a few features that Chippendale and other master craftsmen freely appropriated and gave an honored place in their best creations. Wren, Hawksmoor, Kent, Gibbs, Vanbrugh and other contemporary members of the architectural profession were far more capable furniture designers than most of the joiners and

(*Continued on page* 114)

(Above) An 18th Century hanging cupboard and clothes press, carved and painted, executed after an original design by Robert Adam, who gained fame both as architect and as a furniture designer. Courtesy of the Victoria and Albert Museum, South Kensington

(Above) At Kenwood, Bethayres, Pa., the interior design and decoration were carried out by the architects. Radiators in the drawing room have covers designed as console cabinets. They are black with gilt moldings and pilaster capitals. Leigh French, Jr., architect, H. D. Eberlein associated

(Left) Carved cupboard or clothes press executed in pine. Another 18th Century design by Robert Adam. The ornamental frieze without overhanging cornice moldings is part of the original design and contributes to the "modern" appearance of the piece. Victoria and Albert Museum

The Garden That Features A Ravine

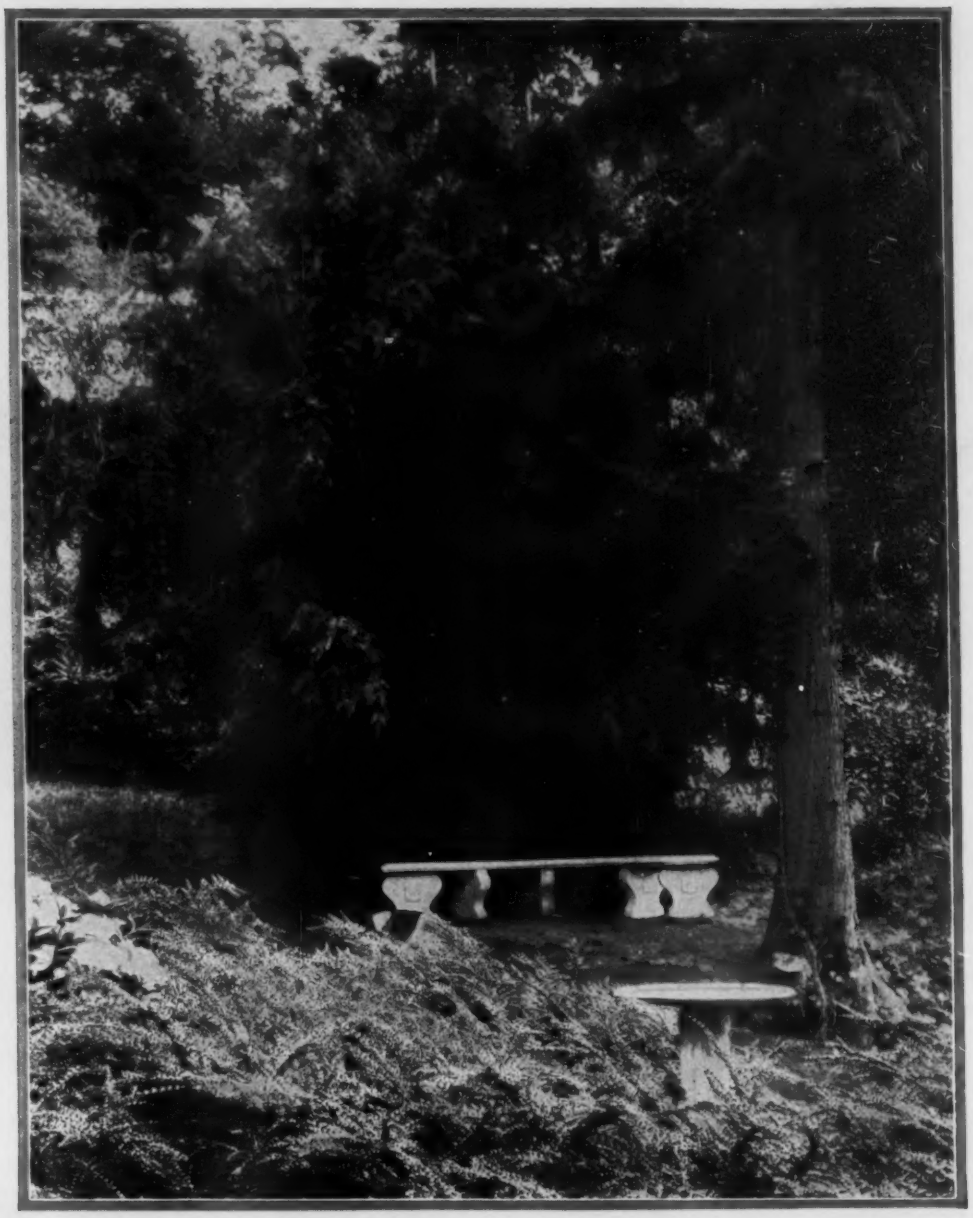
Anderson McCully

WHEN Mr. and Mrs. Gilbert LeBaron Duffy purchased their twenty-one acres of Fir, Hemlock, Spruce, Cedar and Madrona forest on the shores of Puget Sound, they were thrilled with the magnificent view to be had across the sparkling waters to the snow-crowned Olympic Mountains beyond. A hundred feet or so above the Sound was a level shelf for the house, garage and hothouses. But when these were built and the three water gardens set in the rolling lawn between the house and the bluff, there was a brief gasp as to what should be done with the rest of the garden in that precipitous ground.

A careful survey showed it to be a deeply cut, winding ravine opening out onto the house ledge above the bluff. The sides rose steeply, but fortune smiled in that the area opened out in a general southerly direction. After considerable planning, it was decided to make a feature of this ravine rather than to attempt any partial leveling.

Underbrush and less worthy trees were cleared; but throughout all the acreage

(Above) The path forks where the ravine widens, wandering away among lofty conifers and deciduous trees, some with Wisteria vines entwining their trunks. (Right) On both sides the slopes of the ravine form splendid backgrounds for the group plantings of annuals, perennials and shrubs, shown in their second year. The landscape architect of this place was Fred Cole



(Above) One of the small paths that ascend from the principal walk. (Right) Resting places and bird baths vary the way and add considerably to its charm. (Below) From halfway up the ravine there is an especially alluring outlook downward

great care was taken to preserve all the finer ones, as well as the better native shrubs, and a considerable feature was made of the great Madrona trees with their gay bark. Only to provide the wide grass path that wanders up the bottom of the ravine were good trees ruthlessly removed, also to open the vista of water and mountains from the house.

Aside from that between the house and the edge of the bluff, this floor of the ravine is the only lawn used in the garden. It makes a path about fifteen feet wide of splendidly kept turf, starting up from the driveway door of the house and winding all the way to the head of the ravine. Many vines festoon the lower bareness of the huge Douglas Firs and other great conifers—Wisteria, Virginia Creeper, American Pillar Roses. A seat higher up may be found here to look back over the garden.

Rich effects in border and edging plants line both sides of the path and merge into bold shrubberies containing much Syringa and Spirea toward the head of the ravine, while nearer the entrance carefully placed

(*Continued on page* 152)

Reginald A. Malby

(Top) One of the loveliest and most willing of the Androsaces is chumbyi, a vigorous form of A. sarmentosa. In May its slender stems carry a profusion of pink Verbena-like blossoms above the gray carpet of foliage. This variety and its close relatives increase readily by runners

(Above) Androsace sarmentosa spreads into wide mats when happily located, as it is here at the top of a wall. Once a year, preferably in the spring, it should have a generous top-dressing of gritty soil worked in among its crowding rosettes, for it has a healthy, persistent appetite

(Right) For wall planting especially, A. lanuginosa is an outstanding beauty of its race. It pours a stream of silver foliage down any sharp declivity and twice a season—in summer and again in the autumn—opens countless little flower umbrellas of a wholly exquisite lilac-rose color

The Cheerful Family Of Androsaces

Louise Beebe Wilder

MANY years ago I received through the post from Mr. Clarence Lown a small package. Investigation disclosed a cardboard box in which, when the lid was raised, were seen two little gray rosettes, like a pair of self-contained kittens, seated upon a bed of moss. Beside them lay a label which carried the legend "*Androsace sarmentosa* var. *chumbyi*. Himalayas." This was my introduction to the great clan of Androsaces and, as a matter of fact, these two small plants were the first true Alpines that I had ever possessed. Not at that time boasting a proper rock garden I confided the two kittens to a small try-out bed at the back of the garden. Here the soil was light and the sun shone hotly for most of the day. The newcomers throve and multiplied after the manner of real kittens; many more rosettes were produced at the ends of the naked runners that were quickly thrown

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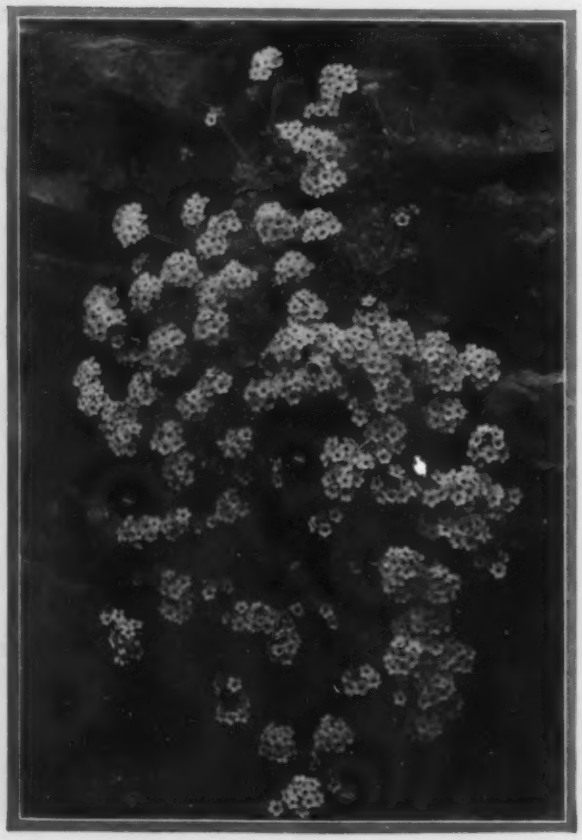

© Reginald A. Malby

(Above) Distinctly different from most of its tribe is A. spinulifera, a biennial form that comes from China. This unfortunately is not as tractable as another biennial, A. lactiflora, which busily sows itself and carries on cheerfully year after year

(Top) One of the most lovely of the Androsace family is villosa, a wholly delightful little thing that loves a crevice best of all. It needs gritty soil and shelter from the strongest sun, lest its silvery foliage and pink blossoms be harmed in summer

(Center) A. sarmentosa makes distinct rosettes which, as they take form and root for themselves, are readily detached from the parent plant and installed elsewhere. Thus it becomes a simple procedure to increase one's original stock rapidly

One of the delightful forms of A. villosa is arachnoidea. It is smaller, neater and of a more fluffy silvered effect than the type and grows along limestone ridges. Seed sowing is probably the only way by which we can obtain it today in this country

E. J. Wallis

Shrubs For Use In The Rock Garden

E. H. Wilson, V. M. H.

Part of a good sized English rock and water garden that well illustrates several important principles, such as the varying heights of the plant material used, its contrasts of form and the naturalistic use of shrubs and small trees

ROCK gardens are in their infancy in these United States but are destined to become more and more the vogue as time passes. Already, as a matter of fact, interest in them increases yearly and on a few estates they are an important feature. There is very good reason for this, for a rock garden, no matter how crudely it be built, can accommodate in orderly manner a greater variety of plants than double the same area in the form of bed or border. A backyard with a load of slag dumped in the center and filled in and about with soil can become a very interesting little garden with a hundred and one plants flowering merrily.

Building rock gardens is a comparatively new art and calls for more skill, knowledge and artistic ability than perhaps any other feature in garden making. Any feature with a few rocks is commonly termed a rock garden but a real one is rare indeed. That we are improving in the building of rock gardens was remarkably well demonstrated at the great flower shows held in Boston, New York, and Philadelphia last March, that at Philadelphia being almost a perfect example of what a rock garden should be.

Now, a rock garden is something more than a mere pile of rocks, yet the rocks are a very important part of the garden itself. It is true that properly speaking their function is to house the plants that it is intended should grow on and among them, but the rocks themselves should be arranged according to their character and nature and allowed to poke their noses out here and there in bold relief. Admitting that they are subsidiary, yet they should display here and there their own beauty, which means that great care must be taken not only in fixing and laying the rocks but also in their selection. New England is itself very largely a rock garden but its conglomerates and granites are cold, harsh and forbidding; nevertheless, they carry their drapery of vegetation and in their cracks and crannies nestles many an interesting plant. In the building of a proper rock garden moist sandstone and warm limestone rocks are needed for the welfare of a variety of plants, so skill of no mean order is required properly to associate these foreign rocks with the native granites and conglomerates. The position of the rock garden, too, should be such that every possible exposure be afforded its occupants. Water, shade and sunny spots are likewise essentials.

Most rock gardens of today are filled with a miscellany of herbaceous plants, most of which flower in the spring and early summer and leave the garden rather barren of interest for the greater part of

the year. Even bulbous plants are not so much used as they ought to be and shrubby plants are scarcely considered in the scheme of things. As a matter of fact, in a rock garden of any size the rocks and low-growing shrubby plants represent its permanent beauty. They are attractive at all seasons of the year, whereas the herbs are out of sight for more than six months. Rock gardens are splendid places for growing all bulbous plants, Lilies especially, and if these be freely planted the flowering season is lengthened. But no bulb possesses the perennial charm of, let us say Heather.

Of course, what one can grow in a rock garden depends largely on its size and the region in which it is located, but no matter how small it be there are shrubby plants which ought to be represented. There is much confusion in the lay mind as to the meaning of the term alpine plants; many assume that all low-growing plants are Alpines and that if a rockery be available they can naturally be grown therein. This is far from true. For the successful cultivation of Alpines, even in a rock garden, alpine conditions are necessary, and so if your ambition is to grow these your rock garden must be in a mountainous or boreal region; the more northern it be the nearer the sea

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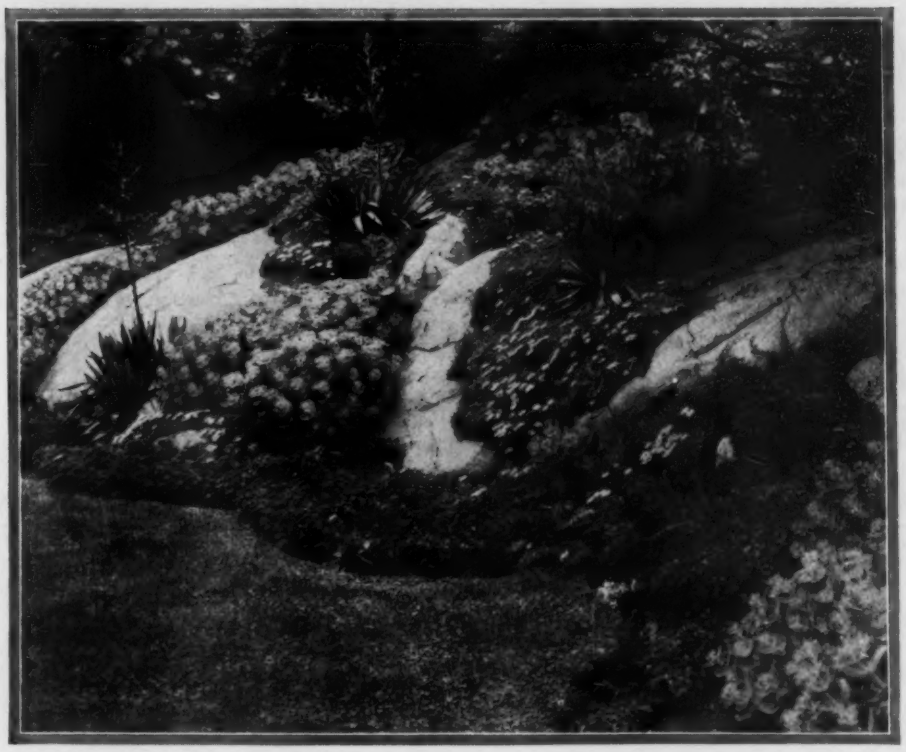


Many of the English rock gardens have streams or pools, providing congenial homes for bog and water plants as well as Alpines and greatly enhancing the visual charm of the place. The garden of Rev. J. Farnworth Anderson, Leicester, England

Rocks should be allowed to poke out their noses here and there, displaying their own rugged beauty beside the subtle loveliness of the plants. Fortunate indeed are those whose grounds provide natural outcrops of ledge stone such as are in this garden

Which Is The Best Of The Many Rose Varieties?

J. H. Nicolas

MOST of us who come in contact with a great many Rose fans from varied sections will at once recognize the question "Which is the best?" as an old enemy. At lectures or during the visits of our amateur friends to Rose gardens or nurseries, sooner or later it seems to be inevitable. It is a question to which, apparently, there is no answer, as the best Rose to one may be a dud to another. Still, there seems to be an undying desire on the part of the uninitiated to know which it is.

For the purpose of this study, we must consider the Rose in the entity of the plant, what the French call *Rosier*, the English "Rose tree" and the German "Rosebush." The Rose as a flower, with its form and color, is but a fraction of this entity which must harmonize in all particulars, like the dress of a well groomed person.

A DIFFICULT IDEAL

The best Rose, if perfection and universal adaptability are meant, does not exist, and it is not likely ever to exist. It might be described as a variety able to endure the winters of the North and the summers of the South, the dry winds of the prairie States and the over-abundant rainfall of the Pacific Northwest; a plant indifferent as to soil and the foliage of which would be absolutely immune to any kind of diseases, and would "stay put" until its normal life cycle is spent. The flower would be not too double, yet with enough petals to permit a graceful form and of course it should be perfumed. So far we all agree, but divergences of opinion as to the color will never be reconciled. Color preferences always depend upon mere whims or such factors as color schemes, etc.

Not considering the color, Roses are intensely local in performance and behavior, the main reasons affecting their happiness being soil, atmospheric conditions, location, amount of sunshine or shade, care, etc.

Through process of elimination we can arrive at a small group of each color class from which "the best Rose" for one's purpose may be found or at least expected.

As one may fall foul of the general unfamiliarity with the usage of varieties (which unfamiliarity most catalogs seem to be sharing) it may be interesting to define the two major classes of "everblooming Roses", Hybrid Teas and Pernetianas.

Exhibition Roses are those varieties generally having the best formed blooms, which entered in a show of cut flowers will attract attention and often win a prize or blue ribbon. Most Roses of that class are foisted on us from the British Isles, where Rose shows are developed into a dividend paying business for both professionals and amateurs, awards having substantial cash values. British hybridizers are breeding for show varieties mainly. Most exhibition varieties bloom but little and this shortcoming, found only after trial, disqualifies them for garden purposes.

Exhibition Roses need not be discarded altogether, for their beautiful if few blooms are valuable as cut flowers; but they do not belong to the Rose garden. They should be planted in a somewhat hidden place where the plants are not conspicuous after the flowers have been cut.

Decorative Roses are such varieties as "bloom their head off". As the name indictates, their main object in life is to decorate the garden and many of them are highly suitable for cut flower purposes. Some of these straddle the fence and can be brought up to the exhibition standard by careful treatment such as low pruning, intensive feeding, disbudding, etc.

ELIMINATION

It appears reasonable to eliminate at once from "the best Rose" possibilities the purely exhibition varieties such as Captain Kilbee Stuart, Dame Edith Helen, Lady Margaret Stewart, Mrs. C. W. Edwards, Julien Potin, Crusader, Diadem, Eldorado, Francis Scott Key, George C. Waud, Hadley, Hoosier Beauty, H. V. Machin, Jonkheer J. L. Mock, Lord Charlemont, Mabel Morse, Miss Lolita Armour, Mrs. Ambrose Ricardo, Mrs. H. R. Darlington, Premier, President Cherioux, Sensation, Souvenir de George Beckwith, Sunburst, Talisman, The Queen Alexandra Rose.

This leaves us with the decorative multitude from which to elect the best Rose, still ignoring for the moment the color subject. Pursuing our process of elimination, we reject those varieties which, regardless of their bloom qualities, show serious defects in their habit of growth, best exemplified by Château de Clos Vougeot which seems to revel in dipping its nose in the mud; those "balling" varieties like Edel, La France, Mme. Caroline Testout, etc., often too lazy to open up their blooms; the Cochets and other Teas because of the weakness of their stems. Most Pernetianas will flunk in a rigid examination because of their inherited trait of losing their foliage in midsummer and their predisposition to leaf diseases (black spot) and stem diseases (cankers). Los Angeles is perhaps the worst offender of this group.

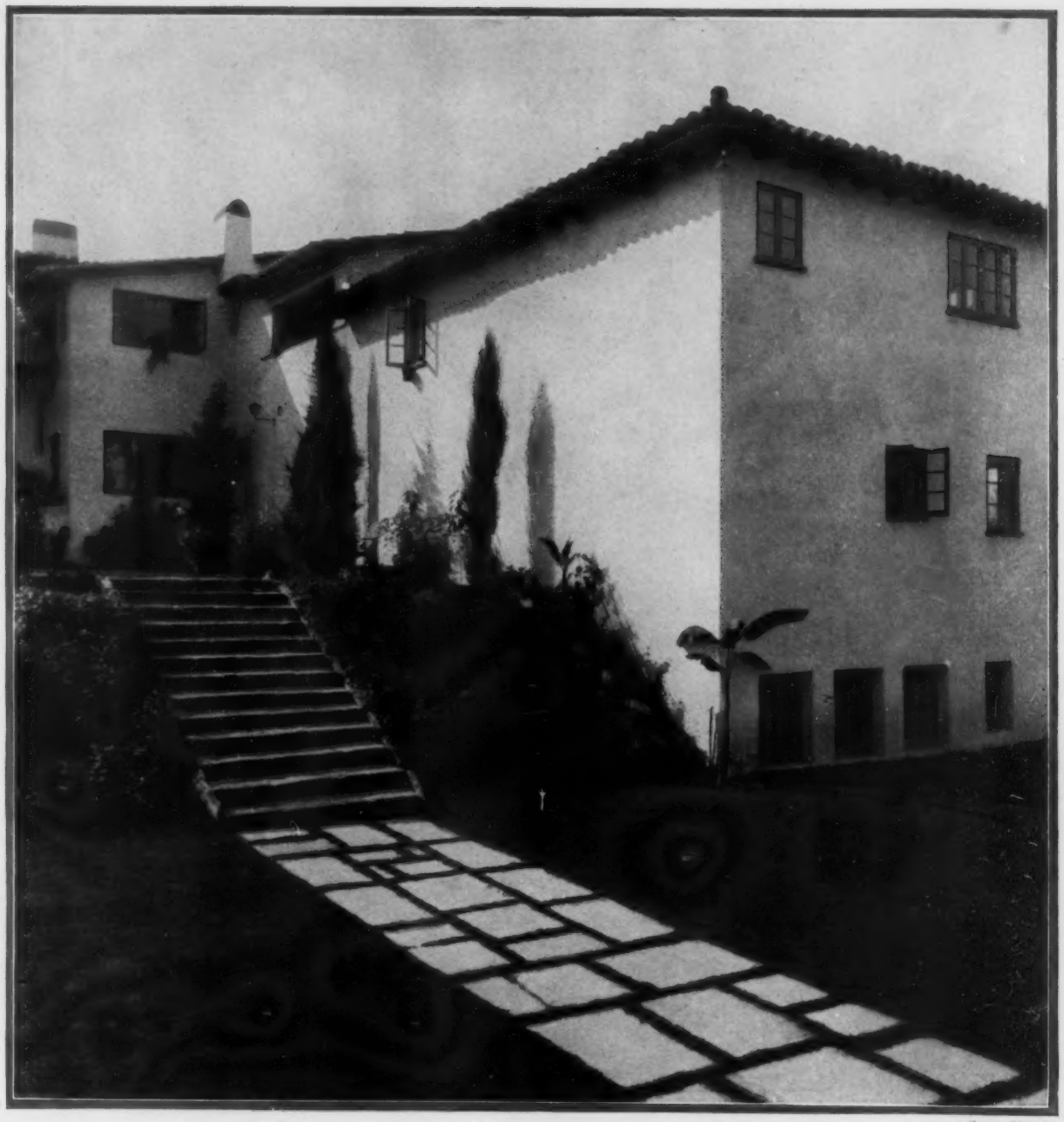
CATALOG CLASSIFICATIONS

Unfortunately, commercial catalogs do not all give a strictly correct classification and some follow the pernicious British custom of crowding in as Hybrid Teas every variety that can boast of a Tea ancestor. Under such a system, many a so-called Hybrid Tea is a *metis* of the Pernetiana strain, the characters of which are not visible to the casual observer until it reveals its mixed blood when it is too late, in midsummer, dropping its foliage with or without diseases. These varieties do not qualify for the best Rose contest for obvious reasons: insufficient or diseased foliage does not help or set up the Rose and defoliation curtails the production of Roses.

The next step is to consider what is the most important factor in the best Rose from modern standards. I will suggest continuity of bloom. It is no use considering varieties blooming in crops with long intervals between, no matter how beautiful the Roses may be when they do come. Such parsimonious varieties as Gorgeous, Cheerful, Constance, America, Edel, Crusader, Hoosier Beauty, Francis Scott Key, etc., are out of the race. Of the best sellers, Betty Uprichard has surprisingly ugly blank periods, and others have the same defect.

On the other hand, Etoile de Hollande, Chas. K. Douglas, Mrs. Aaron Ward,

(*Continued on page* 140)



Oscar Maurer

The house and garden of Mr. and Mrs. Hunter S. Robbins at Flintridge, Cal. occupy a commanding hilltop, which necessitated using many garden stairs. Above is a direct handling of a steep bank between two levels. To the left is shown the paved breakfast terrace under the Live Oaks with steps leading to a splendid vista of the Coronado Valley and the lofty Sierra Madre Mountains. John Byers was the architect and Charles Gibbs Adams, landscape architect

A Hilltop Garden In California—A Medley Of Steps And Stairs

In keeping with the formality and simplicity of its design, this doorway is approached by shallow, broad steps skirting the house and, before the door, spreading out to a succession of widening platforms. Here massed potted plants lay low clouds of color against the sun-washed white of the house walls

In the first photograph the stairs climb a steep bank. Here they open on this terrace where the paving repeats the stone of the path that approached the steps. The picturesque Mediterranean atmosphere of the architecture pervades this level—the wooden gallery, the pot-rimmed pool, the repetition of arches and again more stairs. This property is a splendid example of sympathetic coöperation between the architect and the landscape designer—John Byers and Charles Gibbs Adams

The Mediterranean Style Placed In A Colorful And Picturesque Setting

Chas. Roberts

The architecture peculiar to California is based on use of materials particularly appropriate to landscape and climate. The home of B. F. Schleicher, Brentwood Heights, Cal. John Byers, architect

(Below) Situated in a low, rolling country, Arthur Bent's house in Los Angeles has uneven and broken roof lines which make it harmonious with surrounding landscape. Gordon Kaufman, architect

Let House And Site Be In Harmony

R. W. Sexton

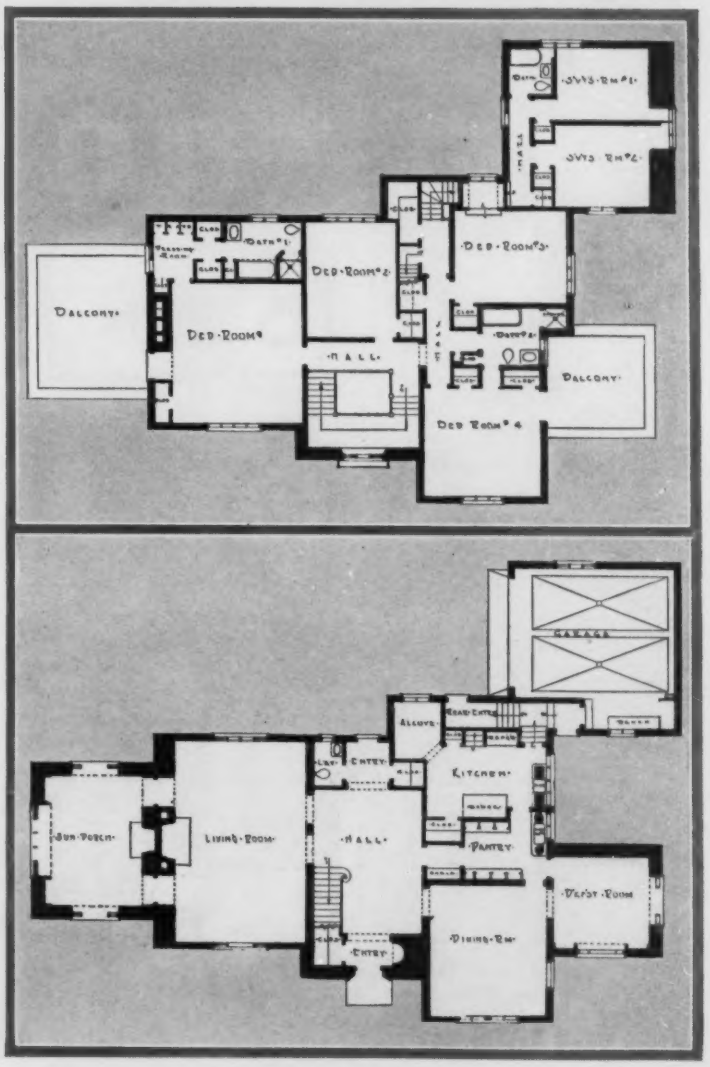
WE often hear it said that the most satisfactory results can be obtained by designing your house first and finding the site on which to build it afterwards. Although I have heard architects confirm that statement I cannot agree with its doctrine. The prospective house-owner generally has his eye set on a certain locality long before he even knows just how much money he can afford to put into the undertaking. In this motor age when we are afforded the opportunity of seeing so easily and so comfortably the country which surrounds the old home which we may now have decided that we have outgrown, we frequently come across a site that seems to us to measure up to our ideals. We may have friends in some suburban town which on occasional visits to them we have learned to like and

may have even seen, on our trips back and forth, a lot for sale that we have set our heart on buying. A lot from which a view of the water is afforded may be necessary to satisfy us completely; we may have long ago decided that wherever we build we must be on high ground; or our ideal site may be in the woods, with plenty of big trees to shade the grounds.

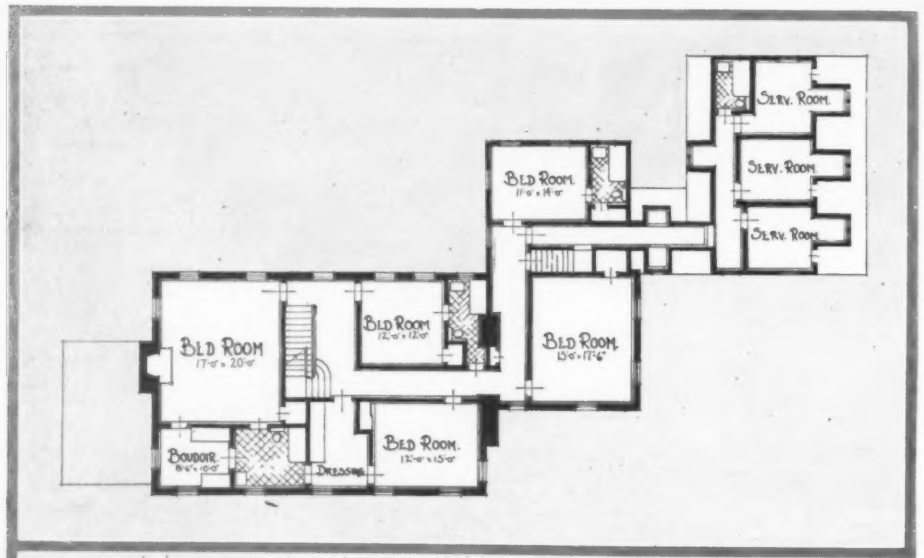
I have no fear in criticizing an architect who puts the design of the house in front of the selection of the site. The most beautiful sites are those that are naturally beautiful. Besides, we cannot design a site, or, at least, it will take years to cultivate one to satisfy our every desire, but the house must be designed anyhow. The big problem for the architect lies in designing a house that shall be harmonious with the selected site, for a successfully designed house is one which appears actually to be borne of the soil, to be in actual truth a part of the landscape.

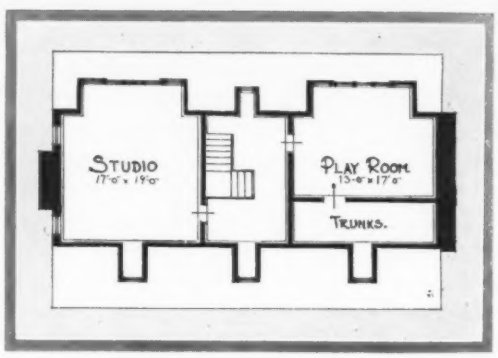
On the side of a hill, we look for angular roof lines to reflect the slopes of the landscape; in a woody setting we rather expect to see an irregular silhouette harmonious with the environment; and we feel the architect has erred if, in designing a house for a flat site, where the foliage grows close to the ground, he has not emphasized horizontal lines. And this is not all. The house designed for one who craves a view of the surrounding country should be so planned

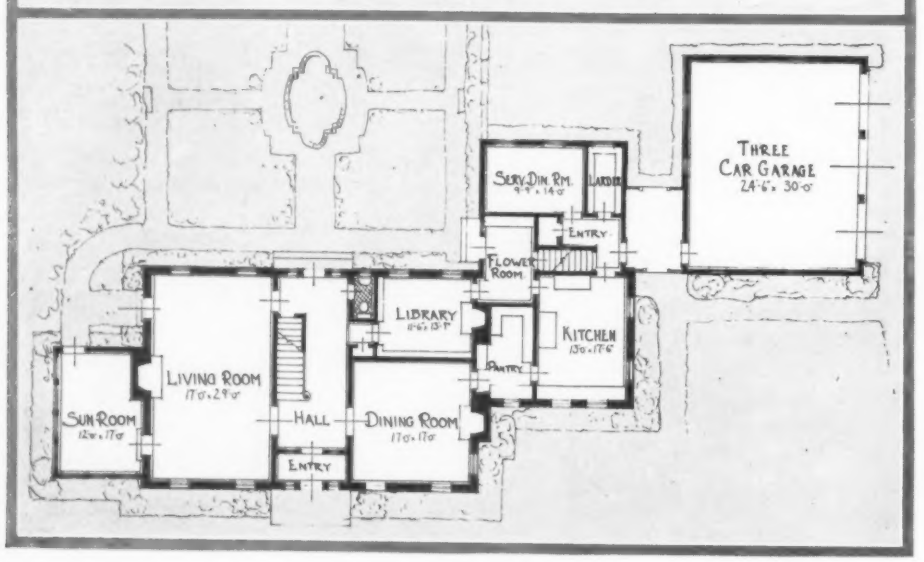
(*Continued on page* 132)



For the home of Mrs. Pearl Schechter at Mount Vernon, N. Y. a design was developed which gives the house an appearance of rising naturally from its rocky site. In plan it takes advantage of the contour of the land. Lewis Bowman was the architect

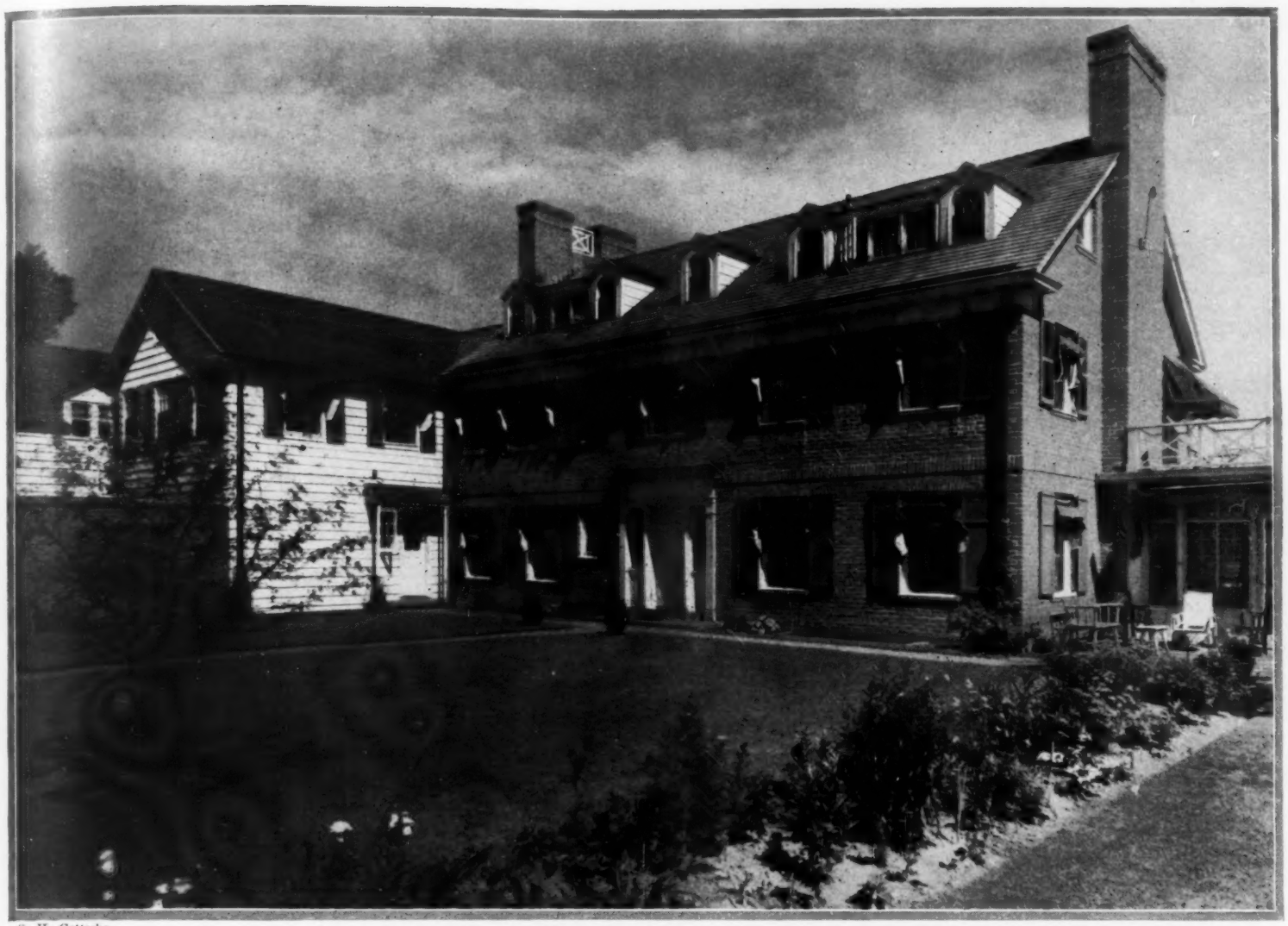




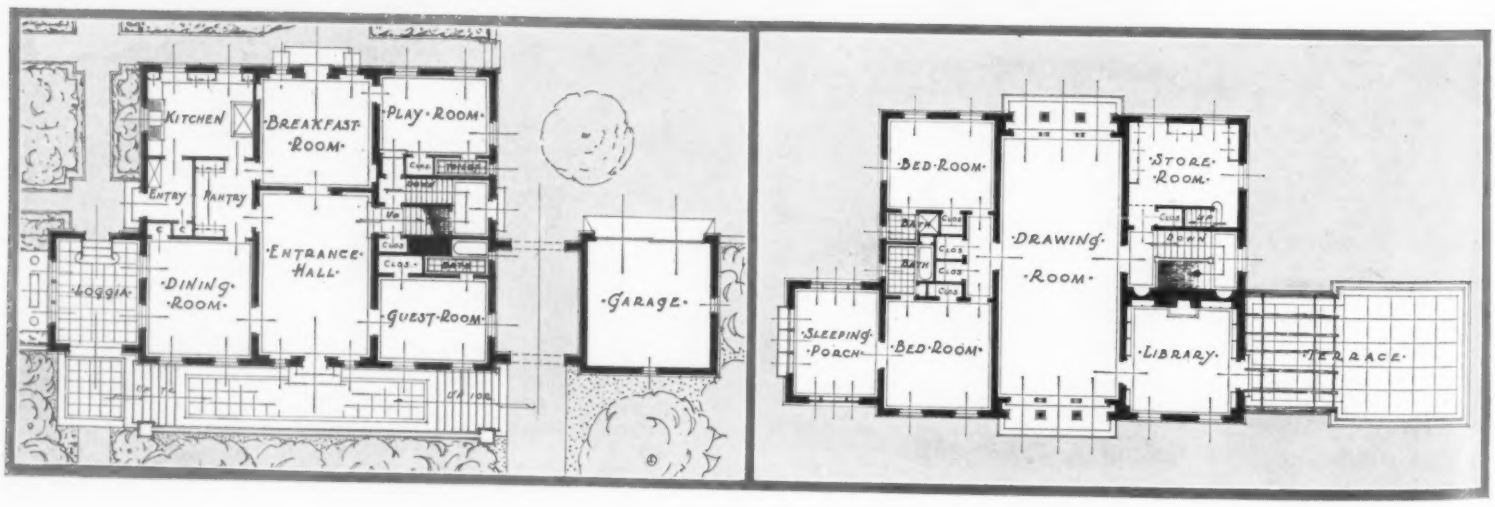


The home of E. N. Cutler, Morristown, N. J., has been designed after the manner of Colonial residences which have been added to from time to time, producing a rather rambling aspect and an interesting combination of materials. The main portion of the house uses the typical Colonial central hallway plan. Service rooms are in the first wing; garage and servant's bedrooms in the second. A third floor contains a studio and a playroom. A portion of the living room looking toward the sun room is shown at the right. Howard & Frenaye, architects

A Colonial Residence From New Jersey



S. H. Gottscho


KITCHEN
BREAKFAST ROOM
PLAY ROOM
ENTRY
PANTRY
ENTRANCE HALL
LOGGIA
DINING ROOM
GUEST ROOM
GARAGE
BED ROOM
STORE ROOM
DRAWING ROOM
SLEEPING PORCH
BED ROOM
LIBRARY
TERRACE

A. S. Masterson

This residence is an adaptation of Venetian villa design to conditions in our own Southwest, where light, climate and vegetation are reminiscent of the plains behind Venice. The San Antonio, Texas, home of J. B. Robertson. William McKnight Bowman, architect

The central entrance hall is very large, after the Latin custom. Immediately behind it is the breakfast room; at the left are dining room and kitchen; and to the right are a guest room, the stairway and a play room. The drawing room is on the second floor

A Venetian Villa In Our Southwest

The library in the Robertson house is paneled in pine stained bright amber and waxed to a satin finish. Bookshelves are in a rich green picked out with gold. Curtains are green brocatelle and the rug is in egg-plant. General furniture pieces are deep brown with one armchair in green

Walls in the guest room are a robin's-egg blue. Plain silk curtains and bed cover carry out the same color. The painted Venetian furniture has sanguine decorations on a dull olive green ground. Upholstery fabrics are in rose and ivory. The bed came from a villa on Lake Como

A. S. Masterson

An Example Of Romantic Design

The drawing room runs the depth of the second floor, each end terminating at leaded glass casements opening on balconies. Magnificent crystal chandeliers hang from the beamed ceiling. Walls are painted faded gray-green, which provides an excellent background for old pictures

Furniture in the drawing room is mainly antique Italian although an occasional modern overstuffed piece speaks for comfort. Curtains are egg-plant brocade flowered in pale yellow and green. The floor, of walnut laid in a herringbone pattern, is covered with a camel's-hair rug

Introduced Into A Texas Scene

A Comprehensive Glossary Of English Silverware

Mr. and Mrs. G. Glen Gould

THE history of silverware is all a single story, so inextricably are the forms of articles and their ornament linked together in the different European countries. Still, to English speaking people, silver plate means English and American silverware. Yet Italian, French, Flemish, Dutch, German, and even Spanish plate set the fashions for England from period to period, and England in her turn set the styles for America, so the single fabric has scarcely a break.

Though styles flow, one into the other, actual objects were changed from plate to coin and back again from coin to plate, especially in earlier days when European and even American treasure was accumulated in the family plate instead of the bank, less convenient but still available as actual cash in day of need.

The question is—have the plain heavy Early Georgian forks, with which we are privileged to eat our dinners, a grain or two of the metal which once was part of a superb *candelabro* in a Spanish *palacio*; a grain or so, once part of a beautiful Italian Renaissance salt-cellar, both melted in the mint? a bit of a gorgeous garniture of Charles II of England, later melted for war? another grain or so of a magnificent *surtout de table* of Louis XIV, also melted to conduct war? part of a huge salver which once served Nero's saturnalias; or a great basin in which some splendid Roman general rinsed his fingers fastidiously after meat in a far-off camp in barbaric Germania? The metal persists and spins around the world in coin or in treasure; only the art work of the silversmith perishes.

Apple-corer: 19th Century; tubular or folding pocket type.

Argyle: 18th Century, resembles teapot, for keeping gravy warm.

Basket: Bread, cake, comfit, fruit, sugar, sweetmeat. Early Stuart to modern times; wire, wicker, and pierced; oval, shell-shaped, etc. Bread and cake baskets in vogue, mid-18th Century.

Bell: Hand type; ecclesiastical, toilet, desk, or table use.

Black-jack: Pitcher-shaped waxed leather drinking vessel, outside blackened like "jack"—leather coat; silver lip-band, etc.

Bottle: Rectangular, octagonal, pyriform, flagon, pilgrim, etc.; toilet use, wine, etc.

Bowl: Round, oval; with or without foot, covered or uncovered. Alms bowl, bleeding, broth, cooking, mazer, military, potato, punch, sugar, toilet.

Box: Many sizes, shapes, uses: comfit, sand—for blotting ink, snuff, tobacco, spice, sweetmeat, tea-caddy, toilet. "Freedom-box"—for presentation with certificate of Freedom of Borough or City.

Britannia or *Enforced High Standard:* 1697-1720, standard raised 8 dwts. to the lb. troy, marked by figure of Britannia, meeting legal requirement of 11 oz. 10 dwt. silver to the lb. troy.

Butter-dish: 18th Century and later; covered. Pierced, glass-lined type, long favored.

Caster: Dredger, sprinkler; in period styles; pepper, sugar, sand. Muffineer—small for salting English muffins, larger for sugar. 19th Century—a frame with casters and cruets.

Ceremonial or *Official Plate:* Regalia for coronation and various investitures: crown, scepter, staff, sword, etc.

Chafing Dish: Queen Anne and later; stand with spirit-lamp.

Cheese-scoop: Late 18th Century; agate, wood, or silver handle.

Charger: Anciently *chargeour,* large platter for serving meat.

Cistern: Wine-cooler, fountain, punch-bowl, monteith—when with removable notched rim.

Clock: Epecially 18th Century, as part of mantel garniture.

Coaster: Decanter or bottle stand, wooden bottom, baise underneath—to slide easily or "coast" around table.

Coffee-pot: 17th Century and later; following period styles; tall, cylindrical and tapering, straight-sided and octagonal; rococo, pyriform; Classic Adam vase with long concave neck; Empire, pyriform.

Cooking utensils: Rare before 17th Century, luxurious in Stuart period; sauce and stew-pan, casserole, skillet, basting spoon, skewer, etc.

Cork Finial: Late Georgian; for decanter or bottle.

Cream Jug or *Creamer:* 18th Century and later, in successive period styles: early—cast, very small, can-shaped; Georgian—sheet-metal, larger, hexagonal, octagonal, on three feet— 1740-60, Classic ewer and helmet; Irish—helmet with harp handle. Cow-shaped milk jug—George II. Empire—large, can type. Victorian—nearly spherical, Empire type, etc.

Cruet and *Cruet-frame:* Early 18th Century and later. Silver-topped bottle for vinegar, oil, etc. Frame—flat base to hold cruets and casters.

Cup: Most common silver piece, medieval period and later. Early beaten from sheet-metal, about 1700 cast and turned on lathe. Form and ornament in successive styles. Beaker—cylindrical, slight concave downward taper. Commemoration, college, communion, covered, fish-shaped, fox-head, monster, etc.,—German inspiration. Font-shaped—shallow, short trumpet stem. Goblet, on short stem. Gourd—pear-shaped, pyriform, egg-shaped. Grace—passed after grace at table. Horn—medieval, elaborately mounted. Mug—one handle. Posset—for drink of thickened ale, curds, etc. Standing cup or hanap—tall covered decorative goblet; silver, mounted cocoanut shell, ostrich egg, melon shell, agate, etc. Steeple—elaborate steeple-like cover. Tazze—shallow, *tazza* type. Tumbler—heavy rounded bottom. Two-handled—beer and wine, caudle—a spiced warm drink, loving, presentation, race, etc. 18th Century—egg-cup, pierced design.

Decoration: Ornament in the period styles includes designs worked with beading, beveling, boss—knop, bright cut incising, burnishing, chasing, chiseling, cut-card—applied flat silhouette forms, cut-silver—die-work—stamped, dog-tooth—indented little even dots, embossing in relief—*repoussé,* engraving—cut or stamped, faceting—paneling, flat-chasing—punched design in dots or lines, fluting, frosted or matted ground, gadrooning, hatching, interlaced or strap-work, matting—the punch marks blurred together to form a background, molding, *niello,* nulling, oxidizing, parcel-gilt—partly gilded, pierced work,

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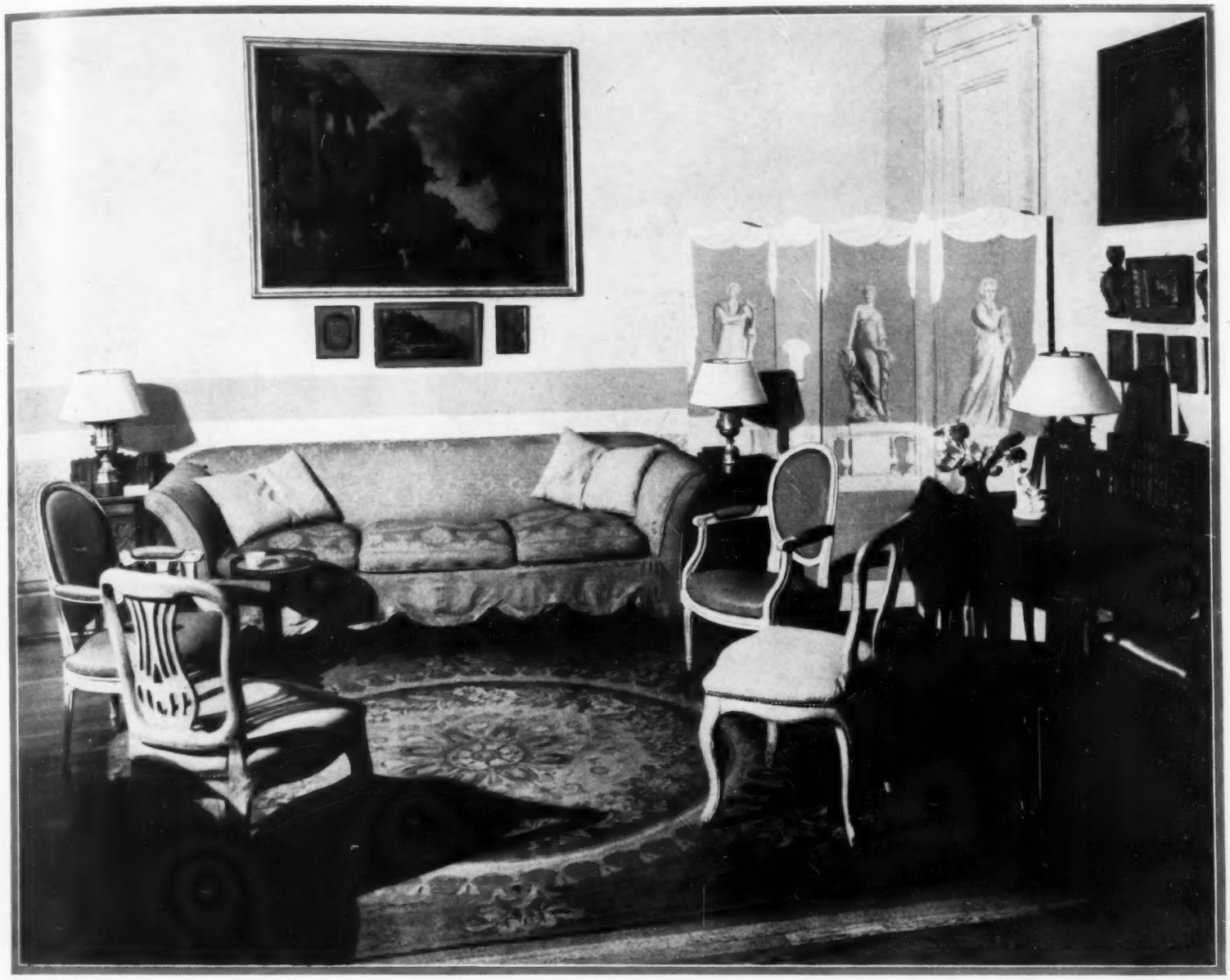


Carl Klein

(Above) A small living room in the apartment of Grace Fakes, decorator, has furniture in scale with the limited proportions of the room. 18th Century Italian and French pieces assembled against a modified Italian background have coverings in yellow, henna, rose and green

The furniture illustrated on this and the following two pages was selected with the small apartment in mind. It is well designed and small in scale. (Right) An upholstered sofa, 5 feet, 6 inches long with gracefully arched back and rolled arms. From Elsie Cobb Wilson

Dana B. Merrill

Fine Furniture Small in Scale

Reproduced from a museum piece is this graceful mahogany Empire chair made by Kittinger. It may be obtained from Stern

A drop-leaf mahogany table, 34½ inches high may be used in living or dining room. Designed by Harry Meyers. From Hammond & Taylor

An interesting chair for a small dining room is this mahogany Chippendale model, manufactured by Richter. The Mayhew Shop

For Small Dining Rooms

(Left) A Kittinger mahogany Duncan Phyfe table, 34 by 20, (38½ inches opened). Splendid for a small breakfast room. Courtesy of Stern Bros.

(Right) A carved walnut table for a French provincial room, 44 by 32, extends to 6 feet, 6 inches. Made by Brunovan. Agnes Foster Wright

Dana B. Merrill

An exquisite small mahogany Sheraton sideboard, accented with decorative inlay, 4 feet, 6 inches long, 34 inches high and 24 inches deep. It is made by Kensington and may be procured from Walter Johnson, Inc.

(Left) This beautifully proportioned cabinet of satinwood with rosewood moldings, 30½ inches wide, 14 deep and 78 high, was designed by Schmieg-Hungate & Kotzian. From Miss Gheen, Inc.

(Right) For the corners of living or dining room comes a mahogany corner cupboard 21 inches wide, 16 inches deep and 72 high manufactured by the Bristol Company. It may be obtained from Altman

Small, well made, and comfortable is a man's chair in red, green or brown leather, manufactured by the Shaw Furniture Company and procurable from B. Altman & Co.

Gold brocade covers a French fireside chair, 29 inches high, painted antique white. Jacques Bodart, manufacturer. Courtesy of Margery Sill Wickware

Well upholstered is this adaptation of an English 18th Century overstuffed chair, 31 inches high. It is made by Harry Meyers. Available from Bertha Shaefer

For Small Living Rooms

(Above) Excellent for a small living room is a mahogany drop leaf table, 21½ by 26, closed; 40 by 26, opened, designed by Wm. A. French. It may be obtained from Tiffany Studios

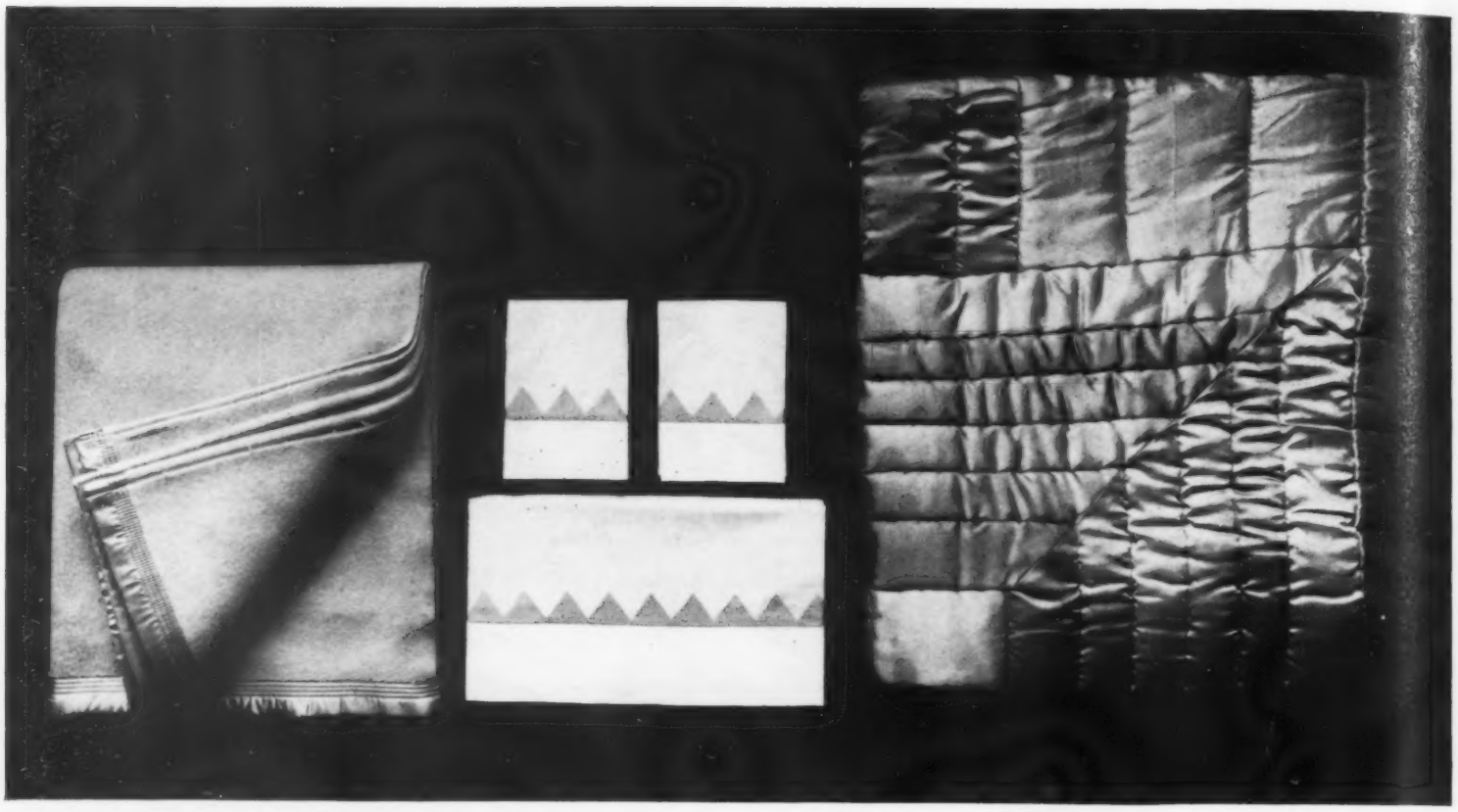
(Below) Designated as a bachelor's chest, this fine inlaid walnut piece, 31 inches long, 16 deep and 30 inches high, admirably serves a small apartment. This comes from Erskine Danforth

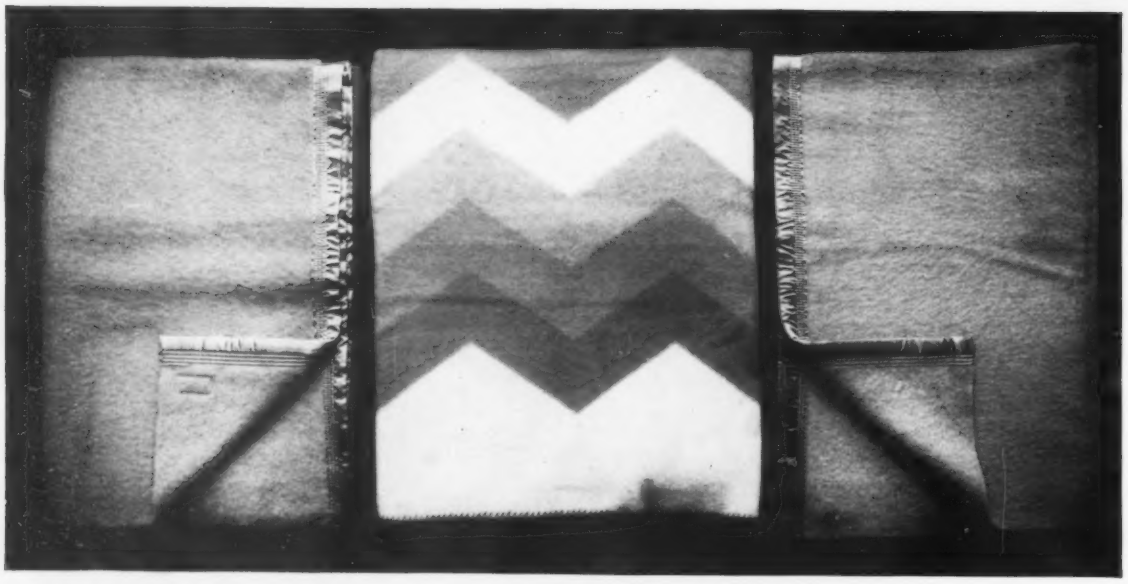
(Below) Mahogany makes a Charak block front knee-hole desk to fit a limited space and adapted to living room or library. It is 40 by 22 by 31 inches, but has ample drawer space. Altman

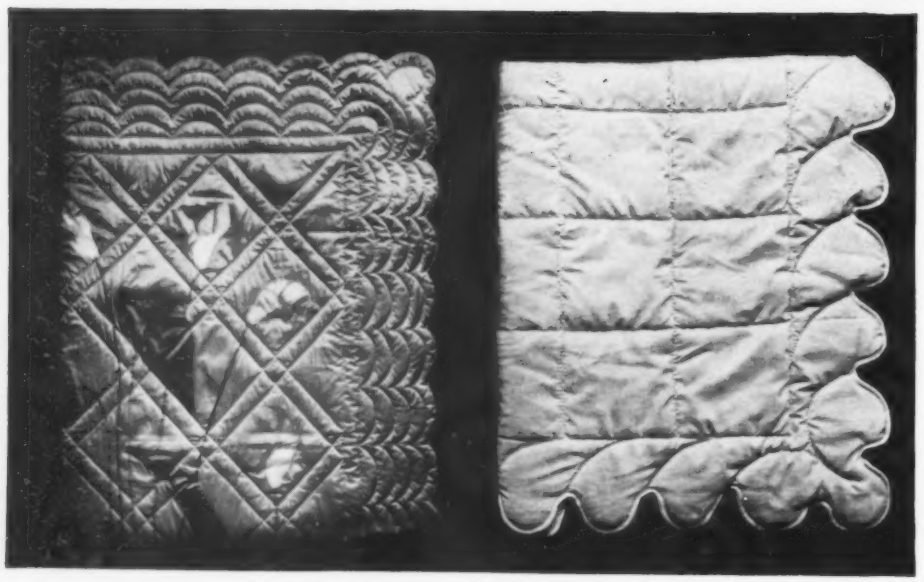
Dana B. Merrill

(Above) This fine satinwood bookcase, 17 inches wide, 8 inches deep and 79 inches high would be effective used on either side of a fireplace. From the New York Galleries

(Above) Graceful lines characterize a well proportioned, small drum top table of mahogany. This complements a small sofa or arm chair charmingly. From the Hampton Shops







(Above) Apricot and gold make a harmonious scheme for a bed ensemble. Reversible blanket of apricot and gold. Esmond Blanket Shop. White percale sheets and pillow cases appliquéd with peach triangles. Mosse. Satin comfortable in tones of apricot and gold. Macy's

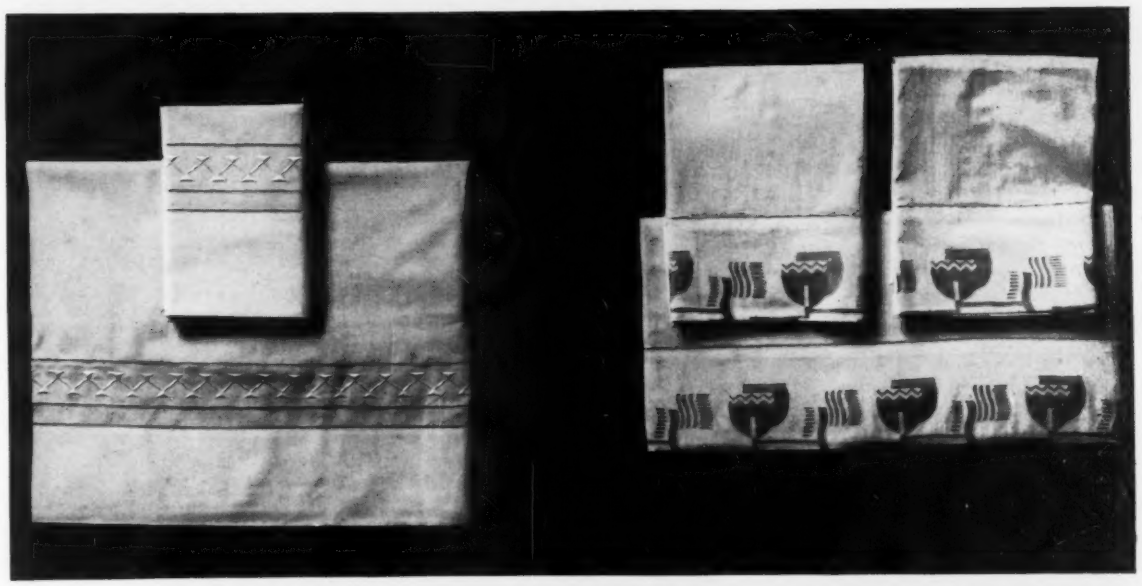
(Left) Woolen blankets may be reversible, solidly colored, or adorned with design. A reversible blanket in rose with blue, gold or green. Gimbel. Shaded design in green, gold, orchid or coral, on white. Altman. Blue, peach, rose, green and orchid solid color blankets. Gimbel

A pale yellow hand-quilted taffeta comfortable with a scalloped border has a calla lily appliquéd in yellow and green. Eleanor Beard. Turquoise blue moiré with white velvet edged scallops makes an unusually decorative quilt. The reverse side is of parchment colored taffeta. Mosse.

New Bed Ensembles Attractive In Color

Dana B. Merrill

(Above) Green and orchid suggest a happy color scheme for the bedroom. The reversible blanket is bound with satin. Macy's. Green flowers decorate orchid cotton sheets and cases. Altman. Cut corners follow the chrysanthemum motif of an orchid satin quilt. Carlin Comforts



(Right) White percale sheets and cases are embroidered in white with a smartly simple design. James McCutcheon. The woven border of a white percale set has modern poppy design in pink, green, blue, orchid or maize. Also available on contrasting color. R. H. Macy & Co.

(Right) A soft yellow satin comfortable corded in orchid is given a modern touch by double bands of picoted orchid ribbon. Gimbel. Hand quilted apple green taffeta comfortable is appliquéd in velvet with peach flowers and dark green leaves and stems. James McCutcheon

Beauty And Comfort Combine In Bedding

The Gardener's Calendar For February

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

First Week

UNLIKE plants in their natural sites, those whose roots are confined in pots for a long time finally reach a point where they need to be shifted to fresh quarters. When Palms and other large foliage plants, especially, seem to lose their keen interest in life and fail to respond to hitherto successful remedies, try repotting. Take them out of their old containers, jar the outside earth from their root balls, and reset in good soil. Often the beneficial results will surprise you.

This is an out-and-out indoor job at this time of year, and so is the thought that you give to the choice and ordering of the garden plant stakes that you are going to need almost before you realize it. There is more to a good stake than appears on the surface: strength, for one thing; and durability, for another. The question of inconspicuousness, too, should often enter into the calculations, especially for flower garden uses. All told, perhaps the most satisfactory flower stake is the one of painted iron—relatively expensive at the start, but enduring for years. Its suitability is closely pressed by the stout ones of bamboo or ordinary painted wood. But don't bother with the flimsy stained bamboo stakes, if you have a real supporting job to do.

Out-of-doors, there may remain some fruit tree pruning (not butchering) to be finished before the nearer approach of spring starts the sap to stirring. If so, be certain that you understand exactly the procedure to be followed—what, where and why to cut—else the work may actually do more harm than good. Also, there may be a brush-lot which will be benefited by clearing.

Second Week

YES, we're coming within sight of winter's end, however deep the snow or slush may be. By the same token, the time has come to stop postponing that examination and repair of all the tools and general garden paraphernalia which should be put in good practical condition before the season of their outdoor usefulness arrives.

Plant tubs are on this list, and so are the hotbed sashes. Good paint properly applied is probably needed by both of these, for practical reasons quite as much as for good appearance. The lawnmowers, too, deserve a complete cleaning, overhauling and sharpening—the repair man isn't busy, now, and should be able to do a thorough-going job of renovation which will be appreciated when the grass gets to growing four inches in five days.

The chances are, too, that you will need new flats for seed sowing, since old ones have a way of losing their bottoms at critical times if used too long. Build them solidly with the ends heavier than the sides, and don't be stingy about providing holes for drainage in the bottom. Probably no flat ever suffered from too free drainage, but many a one has made trouble by being too tight.

A sensible, if not particularly esthetic week-end job is getting the hotbed started—a foot of fresh manure in the bottom, tramped down and covered with four or five inches of well screened garden loam. Thus prepared, and with well fitted sash in place, a hotbed becomes an excellent substitute for a small greenhouse until such time as the sun alone provides sufficient warmth for seed germination and healthy growth.

Third Week

THOSE who have greenhouses—even pocket-size ones—can start now to force the various kinds of flowering plants which will be wanted for the house around Easter. Increased heat, water and light are the requirements of nearly all of them, the combination being conducive to greater activity of root, leaf and flower stalk.

There are many other worthy things that can now be stimulated to flower indoors, even without the aid of a hothouse. Branches of nearly all the April and May flowering shrubs and trees will open their buds in a couple of weeks if cut and kept in fresh water in a sunny window. Many people are familiar with this fact as applied to Forsythia, Cherry and Pussywillow twigs, but no others.

Have you ever tried such forcing methods on Maple branch tips, or on that lovely oldtime favorite shrub which we know as Flowering Quince or sometimes as Japonica? Especially if you have the latter in a rose flowered rather than scarlet type, you will find it a wholly charming subject. There is a perfection of texture and form in the shell-like petals of this *Cydonia japoncia* which, seen close at hand, embodies the spirit of spring.

Any day, now, the wind may drift around to the south and set the sun to warming all things earthy in sheltered nooks. When it does, begin to watch for the first Snowdrops, literally on the heels of the melting drifts. There are many moments of sudden uplift as spring creeps into the garden, but none that is more valued than the discovery of the brave, fragile blossoms of these earliest little bulbs.

Fourth Week

THIS is just about the last call for treating the scale insects on shrubbery and fruit trees to a dormant spray of copper sulphate or some other effective liquid. It takes strong stuff to annihilate these persistent pests—so strong that the use of it after the buds begin to swell or new growth gets under way may result in real harm to the stock itself. A few warm days, now, will start the sap and make risky the use of the spray.

Grape pruning, too, should be finished at once, to avoid the "bleeding" which is sure to follow if any radical cutting is done after the sap starts to flow. Hit-or-miss operations are particularly to be discouraged in controlling the growth of these vines—an intelligent, reasoned plan must be followed for satisfactory results. Its details are too many to set down here, but you will find them in any standard book on home fruit growing.

The hotbed should be ready now to receive the first sowings of vegetable seeds—those kinds which will repay you for an early start, such as Lettuce, Celery, Cauliflower, Tomatoes and Peppers. Sow them thinly so that they can grow quite a while without transplanting, and along in April begin to harden them off preparatory to setting them out in the garden. Thin out any which appear to be crowding.

Sweet Pea seeds, too, may be put in now under the glass. Plant them in paper pots, two or three in each, in rich, friable soil. When they are up far enough to indicate their relative strength, pull out the weaker ones and leave only a single plant in each pot. Set out in April, without removing the pots.

Old Doc Lemmon Was Saying A Few Days Ago—

"It ain't the winter weather thet us old squirrels mind—it's the gittin' over it. After he's hed fifty or sixty year of 'em a feller can stand ten b'low zero an' three foot o' snow, 'slong as it stays snow. As a matter o' fact, he kind o' gits to like 'em, sometimes, for they're honest an' strong an' put him in mind o' when he was a kid an' used to go sleddin' up on Nod Hill with the other young folks. But when the bust-up starts, all thet changes an' it seems like spring couldn't git here quick enough.

"Gol, whut a mess it makes! The snow thet was so sparkly an' powder-dry only couple weeks ago kind o' slumps down like a puff-puddin' in a cool oven. 'Stead o' bein' white an' slippery as glass, an' mighty near as smooth, the roads turn into a foot o' slush all smeared through with red shale mud. Daytimes, ev'rythin' is sqush, an' after dark ye can't scurcely git around at all, whut with the ice ruts an' the places where ye bust through the crust into snow water an' dreen puddles. It's the one time o' year when I wisht I could sail around through the air like the birds do.

"An' yet, when all's said an' done, the break-up o' winter hes some mighty fine spots into it. No matter how bad the goin' is under foot, it can't keep the pussy-willers from swellin' nor the shadder on the north side o' the house from gittin' shorter as the sun comes back. All the froze ruts in the township ain't a-goin' to stop the noontime drip from the barn roof or make the pigeons lay off their circlin' 'round an' 'round under a sky thet's lost the cold blue o' winter an' is lookin' kind o' soft-like. An' no matter how deep the snow hes layed or the thermometer hes went these last two-three months, the old black-an'-white woodpecker is a-goin' to light ag'in on thet dead stub down in the swamp an' start drummin', soon's somethin' tells him thet it won't be long now.

"There's a thousand things like them to cheer ye up at the tag-end o' winter—trifling things to city folks, mebbe, but mighty big to them thet know the country's ups an' downs. When your hull life, ye might say, is built around the seasons an' the weather ye git to seein' an' hearin' an' feelin' a lot thet somebuddy else would pass by. The water floodin' over the ice in the crick hes a real meanin', then; the fust patch o' damp, dark earth thet shows on the sunny side o' the corncrib sort o' perks up your sperits like nothin' else in the world."

LOOK FOR THE RED-AND-WHITE LABEL

SOUPS that are the pride equally of the hostess and the mother!

Soups blended with consummate skill by French chefs of world renown. Soups that answer every varied need of the modern home table and are an invaluable auxiliary to capable home management.

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VEGETABLE-BEEF
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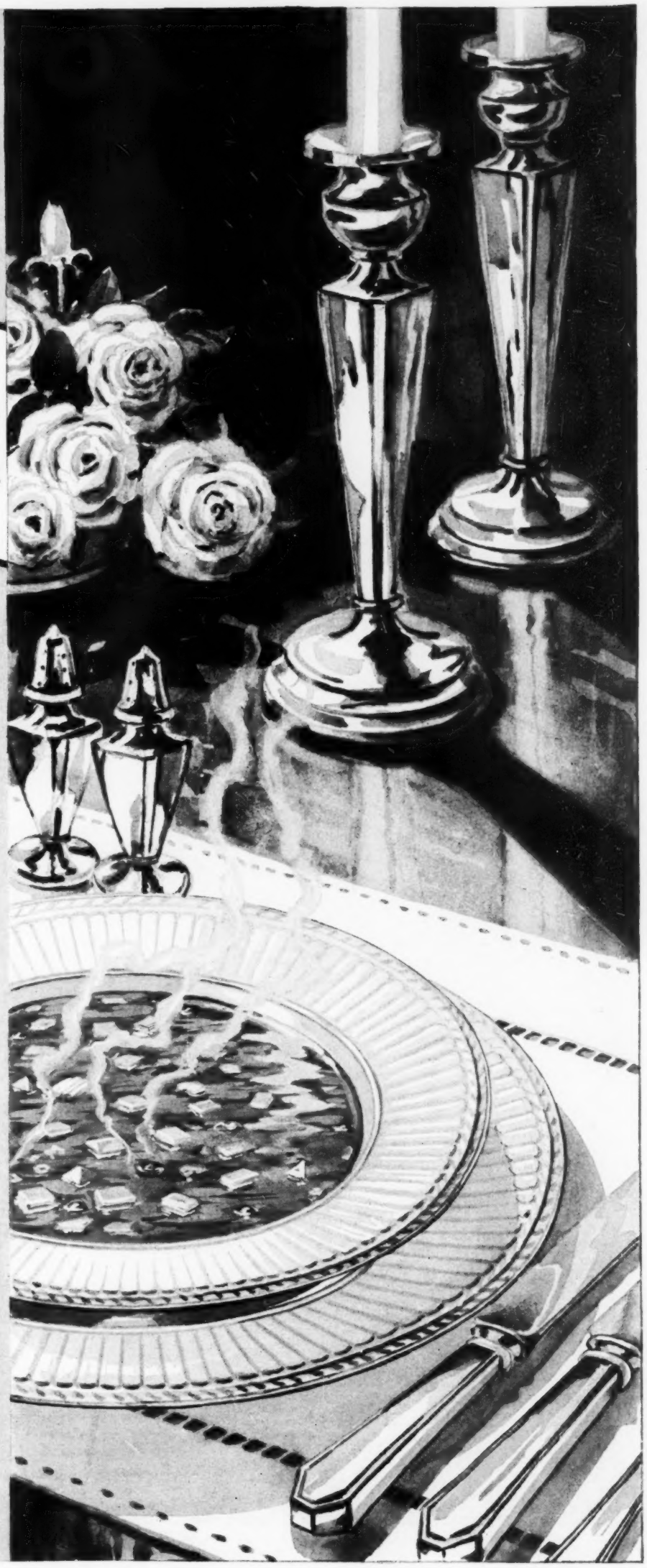
MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



PERSONALITY may be said to exist in lamps as well as in humans,- - - indeed they may express a *personality.* Thus the lamp may make or mar an interior. The pride in workmanship of Carbone lamps made in our own studios distinguishes them from hosts of the "factory built" type.

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IMPORTER OF DECORATIVE ARTS

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Pair of bedsteads built by the architect into a room not large enough to successfully hold two beds of the usual type without crowding. Leigh French, Jr., architect

Architects Design Furniture

(*Continued from page 86*)

cabinetmakers of the day. What though certain of the wall-pieces may have been cumbersome and overladen with sundry details borrowed from exterior stone architecture—capitals, Vitruvian scrolls, troglyphs, dentils, modillions, pediments, columns and pilasters? What would the cabinetwork designs of Chippendale and his successors have been if totally bereft of all these properties? English "architects' furniture" of the early 18th Century left a heritage behind that was, to say the least, useful.

When the Brothers Adam popularized the Neo-Classic mode, it is well known how careful they were to design not only wall-furniture but also tables, chairs and sundry accessories for the houses they built. Their furniture designs, the originals of which are still treasured in museums, were very architectural in character. Of their intrinsic beauty, or of their appropriateness to the interiors they were devised to adorn, it is not necessary to speak. It is sufficient merely to note the instance of the architect taking a hand in furniture design.

Later still, to quote only one more example from the past, when Papworth built the Montpellier Rotunda at Cheltenham, in 1826, he also designed all the furniture for the Pump Room and other rooms in the building. No other furniture that he could have procured from the chair and cabinetmakers of the period would have filled the requirements of the highly specialized purpose Papworth had in mind. What he designed was consistent with the building and its intent.

For special work, notably public and semi-public buildings, which require furniture and decoration of a decidedly architectural character, the architect should and usually does act as decorator. But for residential work in this highly specialized age, the trained decorator is the master of the situation. Just as architecture is a profession, so has decoration become one. Both architect and decorator are trained workers in their own fields. Each must thoroughly know the esthetic side as well as the practical aspect of his duties.

It would be foolish to say that there are not men today who are both good architects and competent decorators. Examples are never difficult to find of persons who are equally facile in two mediums. Yet in the general scheme of things it is ever best to seek out for any work in hand the one person who excels in this work alone; and for the next task the man who knows that task best. In this way may we be assured of no regrets.

There are many instances where certain architectural firms and certain decorators work together in complete harmony and their collective jobs are in perfect accord. When such a combination is employed the client is favored indeed. He is certain that each will extend to the other the fullest coöperation possible.

It occasionally happens that some special designing is found necessary to bring a certain portion of a room into full harmony with the remainder. If this work has to do with built-in features, background, etc., it is customarily part of the architect's task. When, however, the special designing has to do with what is termed the movable equipment—furniture—this is usually conceded to be in the decorator's province.

The designing of furniture in the modern manner cannot be covered by the ordinary rules which govern. As may be noted from the two examples on page 86, modern furniture is extremely architectural in feeling and many of the most prominent creators of it are architects.

For Dining Rooms in the Spanish or Mediterranean Style—The GRANADO

Your Silver ··· does it really express Your taste ?

ALWAYS in homes of refinement, always among people of vision, there will be found the genuine and the lasting.

Since time immemorable Solid Silver . . . because it *is* genuine, lasting and gloriously beautiful . . . has been the only accepted material for tableware in the homes of discriminating people.

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This new discrimination in the design of silver owes much of its impulse to the makers of TREASURE Solid Silver, who have had the nice discernment to create lovely modern Sterling in the best accepted styles of modern decoration.

Whether your dining room is Early English, Early American, Late Colonial or Spanish in feeling, there is a TREASURE pattern that will blend in perfect harmony and add a wealth of beauty and distinction to your home.

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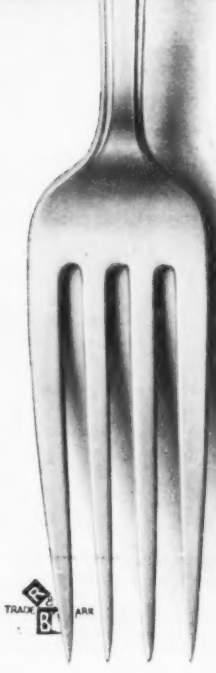

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Eclipsing even the Beauty of Lovely Old Salt Glaze!

BEAUTIFUL Old Salt Glaze China traces its ancestry back to the days when the Prince of Orange first took possession of the English throne. History records that it was one John Philip Elers, potter and descendant of a noble family of Saxony, who first produced it. He had accompanied the Prince of Orange to England and settled in Staffordshire. So rare are the examples of Old Salt Glaze that collectors prize them among their choicest possessions. The name "Salt Glaze" comes from the process of making. Salt is thrown into the kiln at a great heat. The fumes settle on the ware, thus creating an exceedingly soft glossy finish. Strangely enough, this unique method became almost a lost art. But after a long period of close cooperation and effort, Plummer's, anxious ever to bring to its appreciative patrons the rare and unusual, finally succeeded in having Minton, Ltd., of England, faithfully reproduce it. Indeed, modern ingenuity seems to have given this new "old" ware something of the fine atmosphere of the decorated porcelains of K'ang Hai, to which has been blended somehow, a charm quaintly reminiscent of the beauty and grace of old Chantilly. You will love it for itself—and prize it for its exclusiveness!

This is another distinguished creation that can be had in America ONLY through Plummer's. Mail orders invited.

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From these two figures an idea of the skill required in assembling the various parts of china figures may be obtained

The Art Of Making China Figures

(*Continued from page* 78)

characteristically indifferent attitudes.

That we may indulge our fancy to endow the little people of the china-world with animation, these figures must possess all the personal artistry of the old modelers. Otherwise they are merely shapes of glazed and decorated clay that when first seen make an appeal, later to displease the eye by reason of their patent inertness. For, whether developed or not, each of us is gifted with a latent sense of correct proportion and this soon becomes active when we are associated with the figurines of our own species and of other familiar living things.

In this growing sense of intimacy and pride of ownership, or the appearance of a distaste to an object of art, is the unconscious desire for individuality as contrasted with aversion to standardization. Obviously this change must be more decided towards those things with which we come into daily contact. It is evident in our association with our fellow beings. But while we soon become aware of lack of rhythm in the form of a vase, we are more quickly impressed with any shortcomings in a small porcelain figure.

Although we speak of the porcelain statuettes and groups as modeling, it would be equally correct to describe the early examples as sculpture. This will become more evident as we later explain the various stages of the lengthy process through which the pieces pass to completion. Nor is all that credit which we accord to the original modelers or sculptors quite their due, for we are very apt to lose sight of those craftsmen responsible for the delicate work necessary to ensure a perfect china figure. Admittedly, recognition must be made to such artists as Kandler and Acier of Meissen; Clodion, Duplessis and Pajou of Sevres; Bacon, Nollekens and Roubiliac of the early English factories and numerous other men. But each of these men was a sculptor and he merely had to model a figure in its entirety.

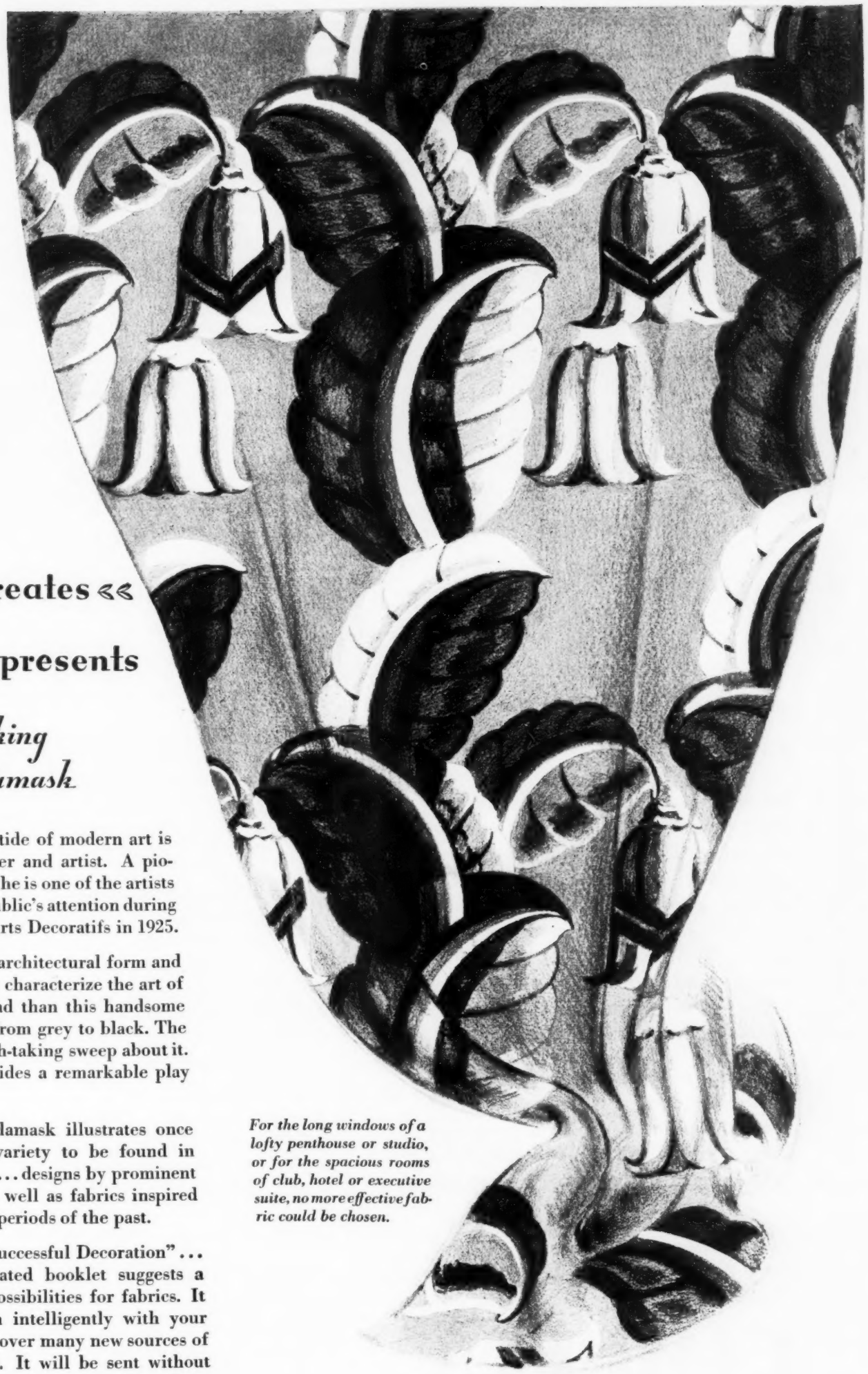
This offered none of the difficulties which might face the unknown craftsmen who followed him. To demonstrate which, we propose to treat with the technical side of making these porcelain ornaments. In this we are greatly assisted by the illustrations of examples from the private collection of Sir Ronald Copeland. Incidentally, too, these have never been previously published.

Once the sculptor had finished the original model, this was purchased by the factory and passed on to the workman known as the "repairer". Why this man came to be so designated is one of the mysteries of pottery jargon. Actually, he is responsible for the making and satisfactory finishing of a figure up to the time it is handed to the decorators. Possibly the name is derived from the fact that he has to destroy to build, for upon receiving the model he proceeds to the "cutting up". In other words, he dismembers it by cutting off those parts that might prevent it from "delivering" or being freed easily from the mould.

This, as a rule, entails the severing of the arms, head, one leg, and other bent or projecting members and ornaments. Having separated these he makes a mould of plaster from the several sections that resulted from the "cutting up". To use an analogy more familiar to us, we could compare this to photography. The first or sculpted model represented the subject and from that was produced a negative in the form of a plaster mould. But knowing the frangibility of the original and also its value, duplicates in lead would be cast from the mould the repairer had now made. There were usually three such lead figures, these being known as mould proofs.

At this point it might be well to refer to some of the accompanying illustrations. Take, for instance, that which is shown at the top of page 79. Here we have three lead mould proofs, each with a completed porcelain scent bottle, from a mould made from the lead proof, which, in turn, had been previously cast from the original design. It will be seen that the two figures of the lead proof on the left and that of the woman of the right hand example are decapitated, while the heads of the others are allowed to remain intact with the proof mould. Similarly, some

(*Continued on page* 118)



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The Art Of Making China Figures

(*Continued from page* 116)

of the arms are missing, while there is no trace of any of the small blossoms that appear with the finished bottles.

This brings us to the second operation undertaken after the repairer has "cut up" the original model, and made the lead proof. By this time the various parts that composed the complete figure were merely a series of lead sections. For each of these another mould was made and it was from these second moulds that the crude form of the porcelain figure was produced.

This will be clearly seen by following the "building up" of either of the scent bottles. We will touch on the example on the extreme left. The various sections that would severally have its own mould would be the torsos, the arms and hands and the heads. In addition to these, each of the small blossoms would be modeled separately. From this point all the technique of the "repairer" was required to ensure his joining together what he had previously cut apart. Not only was it necessary that he should have a keenly trained eye for symmetry, but also he had to be equipped with a knowledge of anatomy.

By studying some of the larger pictures it will be seen that at the first "surgical" operation the incisions were made irregularly. The arms were removed with a V-shaped cut. The heads so as to leave an uneven surface and the legs also with a V. This to provide for proper support and "keying" when the porcelain parts were assembled to form the complete figure. It will be noticed, however, that with the head and shoulders of the woman figure of the right hand scent bottle, in the upper illustration on page 79 the knife has cut clean through the lower part of the shoulders. In this case there was no necessity to provide for the keying, the strength being obtained from the hand and arm connected to the stem of the bottle itself.

THE JOINING

In joining the various major parts of the figure, which was accomplished with a form of liquid clay or "lute", the utmost precision and delicacy of touch, were called for. Otherwise a figure lacked that seeming vitalness that is the outcome of the natural pose and which is all the attraction that the finished pieces exercise on us today. One of the remarkable features, too, is the manner in which the craftsmen succeeded in removing all traces of the joint. This was usually accomplished by a wet brush at the Chelsea factory and those that came later, but with many of the Bow figures there are evidences of a knife having been used to scrape away the "lute" that exuded when the joints were pressed together.

It would be possible to enumerate many more hindrances that harassed the repairer, but we must confine ourselves to the more outstanding. One that was not always circumvented easily was the matter of shrinkage. He was given a model of a certain size, but the figures that were later forthcoming from the moulds would be of considerably smaller dimensions. This is clearly demonstrated by the figures in the center of page 79.

Of these, the middle figure is an original Dresden, the works of which factory were freely copied by the old Chelsea potters. From this Dresden piece the London men took the lead mould proof which appears on the left in the picture. This, in turn, produced another mould and from that the smaller figure on the right was the outcome. By comparing the finished figure on the right with the Dresden original, or to the lead proof, allows us to see the proportion of contraction that took place while the clay was in the kiln. This particular lead proof shows the figure minus the right arm but with the head left on.

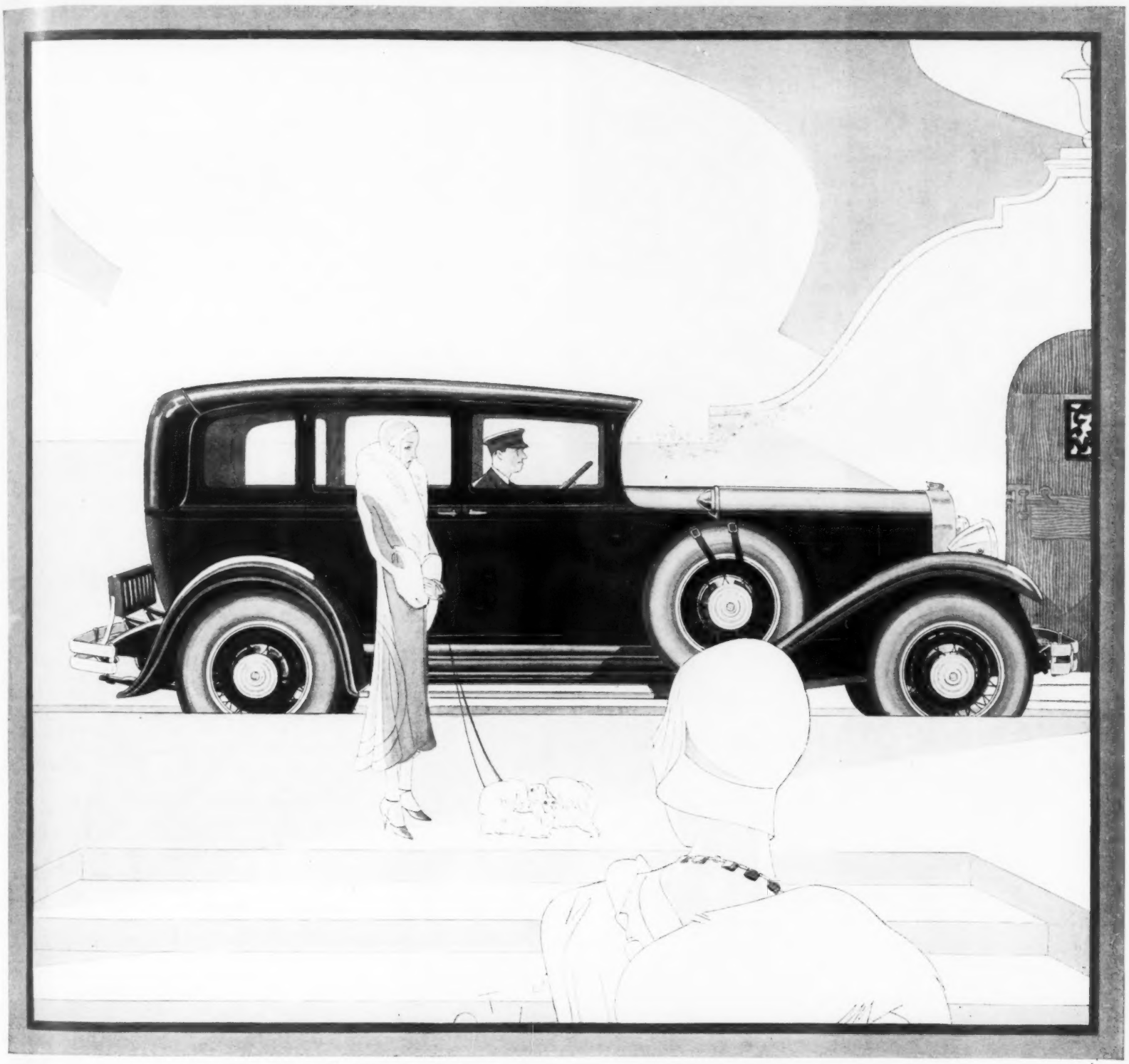
DISAPPOINTMENTS

Then we have to remember that figures often had to be supported when in the kiln, to prevent their collapsing from the heat. To obviate this, a series of props, not unlike a small scaffolding, was built of the same clay as the figure. In this way the shrinkage of the figure and the props would be in the same degree. Another of the many disappointments which the repairer endured resulted from the careless treatment that an unbaked clay figure received at the hands of the workmen who attended to the firing. Obviously, these men would not be gifted with the same sense of detail as the more artistic repairer.

Again, there was much fine undercutting to be done to the different parts of a figure. Folds of draperies to be given a natural contour, tiny fingers to be gracefully rounded, features of chubby little children to be softened by careful sculpting, eyes and features to be touched up to endow a figure with the expression natural to the character depicted. All these things came within the scope of the repairer. But of the many evidences of the skill of these men none is more remarkable than the miniature blossoms which are so typical of the Chelsea pieces. Each one of these flowers was moulded singly and applied, as were such parts as the shell held by the mulatto woman at the bottom of page 78.

Of the art of the painters of these little people, we need no greater eulogy than the examples that survive. It is but fitting that some mention should be made of those present-day craftsmen who are continuing the traditions, founded nearly two centuries ago. This has been made possible largely through the efforts of the various successive owners of the Spode factory. Through interest shown by these men in the porcelain industry of England many of the original models and lead proofs used in the old Chelsea factory have been preserved. In fact, with the more recent revival of interest in these figures, the early moulds have been restored to their former importance and the figures made today at the famous Stoke-on-Trent works are actually produced from the same moulds used in the 18th Century.

When Duesbury of Derby acquired the Chelsea factory he later removed the moulds to Derby. At various times since, these have been disposed of and a large number were purchased by Spode. For which reason we were able to obtain the accompanying photographs from Mr. Ronald Copeland, now owner of the Spode factory.



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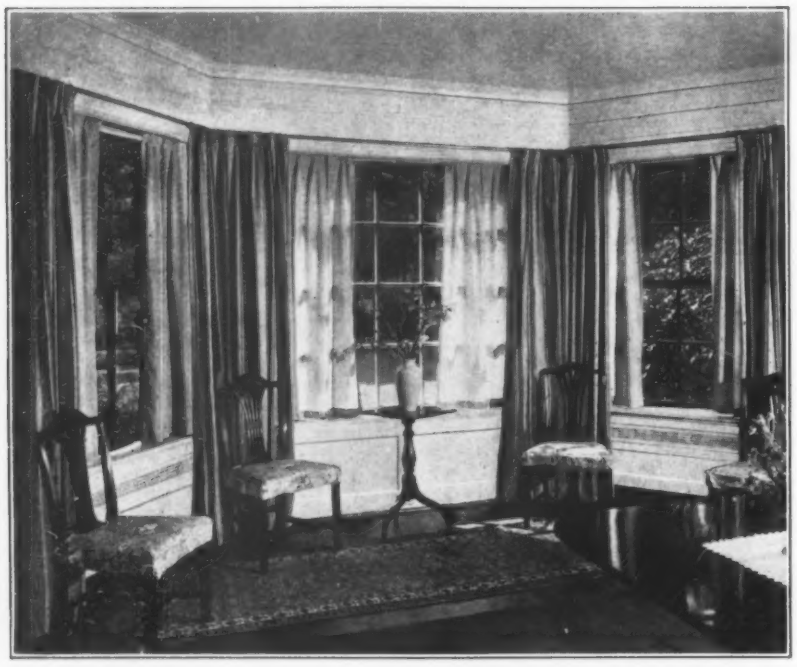

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To Select And Care For Silver

(*Continued from page* 80)

As it is difficult to remove the tarnish from the dishpan afterwards, an aluminum pie plate or even a small strip of this metal will accomplish the same results, provided each piece of silver touches either the aluminum or another piece of silver in contact with it. A chemist in one of the universities recently tested the amount of silver lost by the two methods of cleaning. He found that, under friction polishing, ten times as much silver as tarnish was removed while the electrolytic process—without any after burnishing—absorbed only one half the weight of the tarnish in silver.

But this effortless cleaning is not for silver of French gray or oxidized finish, which will completely disappear in the bath. Neither should candlesticks or pieces with hollow handles be risked in the solution. It is wise, where possible, to ask the manufacturer if he can recommend this method for his wares.

Nothing is more discouraging than to face the cleaning of badly discolored silver emerging from storage. To prevent the need of the radical measures sometimes necessary to restore such neglected treasures to beauty and usefulness, a special wrapping paper has been made. It is closely woven to exclude air and moisture and strong enough to resist the strain of tight wrapping. Under its protecting folds the silver remains bright for a surprising length of time, for it contains ingredients which combat the fumes which cause oxidization.

In the wide range of possessions which represent our ideal of home and hospitality, it is small wonder that silver holds a place of honor. For apart from the rare beauty of design and craftsmanship which has distinguished this metal through the ages, it possesses those sturdy qualities of dependability and permanence which appeal to practical instincts. With intelligent care, it fits into the scheme of things as they are and prepares to take its position among the cherished heirlooms of the future "mellowed by the stealing hours of time."

The Background For The Picture

(*Continued from page* 77)

On sand finished walls or plastic paint, the pictures should be pronounced in outline and quite strong in color. The wall of sand coating is very adaptable, since by working it over with various implements it can be brought into accord with the period of the picture. To the uninitiated there would seem to be little distinction between the imprint of a whisk broom and the mark of a trowel, but the student of picture backgrounds should know that the broom, or a wire brush, will give a more robust effect than a troweled wall which is smoother and more sophisticated in appearance. There is magic, too, in the print of the palm, since this treatment of the sand coating is reminiscent of the land of Sorolla.

Just as essential as harmony of color and finish is a nice balance of line. This should take into consideration the height from the floor, the relation of the pictures to the furniture, and the grouping of several pictures. Placing pictures too high is a common error. We cannot get the proper perspective on a drawing or painting if we have to crane our necks to look at it. In actual measurement, the height from the floor will vary, according to the size of the picture and the position of the furniture beneath it. The safest rule is to place the center of the picture on a line with the eyes of a person of average height.

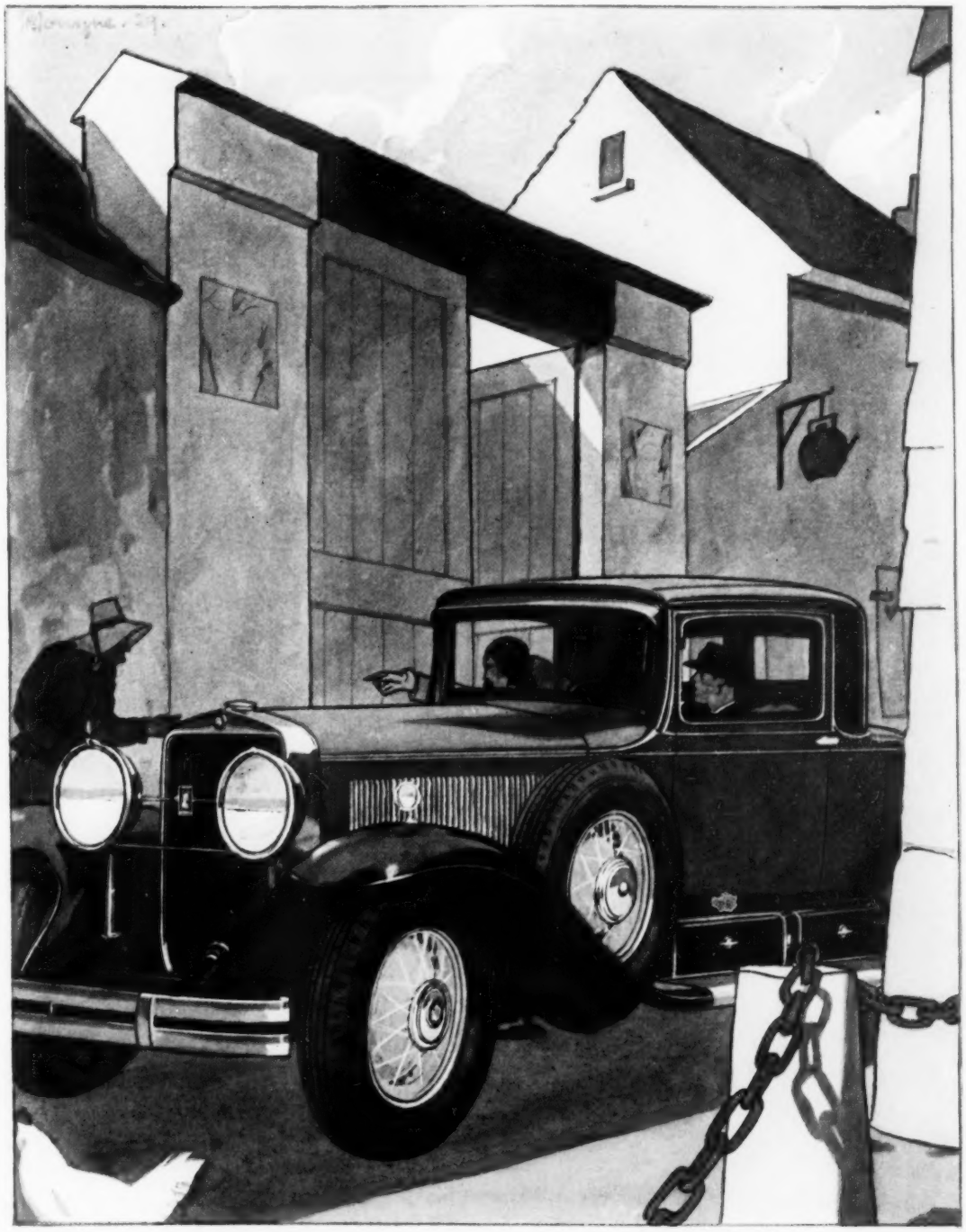
When hung above a console table, a sofa, or a chair, the picture should be carefully centered, with no awkward gap between the bottom of the frame and the top of the object beneath it. In other words, picture and furniture should form a harmonious unit.

Getting the right balance in a wall panel may seem a simple matter, but it is not unusual to find a picture extending beyond the top of the molding, or else too small for the space. Here the frame should follow the lines of the panel, with plenty of margin but not too much breathing space.

Small pictures may be hung to balance larger ones or grouped by themselves in a well arranged pattern. Two little ones below a third of oblong shape is a nice proportion if the outside margins of the upper picture are in line with those beneath it. For a grouping of three equal-size pictures, two upright, the third crosswise, the first two may be placed one above the other, far enough apart to allow the third picture to fit in with perfect uniformity at the left or right of the intervening space. In a narrow wall panel or a difficult corner, a vertical string of little silhouettes is an excellent arrangement.

Finally, do not be afraid to hang pictures on wall paper. Provided the pattern is fairly regular, and the colors not too distracting, pictures, particularly colored prints, are charming against wall paper, especially if the colors of both are harmonious.

Style Conscious
in every minute detail



JUST as the secret of being smartly gowned or well-groomed lies in the correct and modish choice of accessories—so does Cadillac's chic lie in its modern appointments as well as in its enduring beauty . . . ¶ You will be pleased to find—in appropriate models—such little intimate touches, for example, as French walnut vanities . . . imported eight-day clocks . . . hand mirrors . . . leather cigarette cases . . . smoking cases with cordless lighters . . . ¶ These are just the sort of conveniences you would want in a car if you were having it made to order. But Cadillac—through Fisher and Fleetwood—serves as a master designer and presents you with a completed car that is the true expression of your dreams . . . ¶ Exquisite mohairs, broadcloths and velours—woven especially for Cadillac by artists of unquestioned caliber; paneling equal to the most beautiful cabinet-work in your own home; oxidized silver or chromium finished fittings of original design with escutcheon plates set with Catalin stone; in town cars and transformable cabriolets there are umbrellas, chauffeur-phones and carpeted hassocks. Many models are wired for radio. And all glass in all models is crystal-clear non-shatterable Security-Plate Glass.

cadillac

CADILLAC MOTOR CAR COMPANY

Division of General Motors

A THOROUGHLY LIVABLE, LUXURIOUS HOME

CAPTURED—the freshness of the morning sun; framed in an exquisitely panelled doorway, a picture of lingering beauty throughout the day, anticipating the charm of evening candlelight.

The Interior Decorating Department of W. & J. Sloane have achieved this setting with an harmonious grouping of Chippendale table, chair and mirror, Adam sideboard, and accessories of old Sheffield plate and crystal Girandoles.

The pleasing background of graceful panelling and floor covering of woven light and color from the Orient, add their dignity to this delightful dining room.

W. & J. SLOANE

Fifth Avenue at 47th Street---New York

WASHINGTON · LOS ANGELES · SAN FRANCISCO

INTERIOR DECORATION · · · HOME FURNISHING COUNSEL

O careful mother - *before baby's meals* rid your hands *of germs*

LISTERINE
LAMBERT PHARMACAL CO.
Something to it
There's something to a dentifrice that wins leadership in 4 years. Listerine Tooth Paste, 25¢.
T. HENRY

IF you could look at your hands under a microscope you would hesitate to prepare or serve baby's food, or give him a bath, without first rinsing the hands with undiluted Listerine.

Because, breeding on them by millions, you would see dangerous disease germs which are easily transmitted to children by contact.

Certainly the use of Listerine on the hands is a wise precaution.

Listerine, though delightful and safe to use full strength, destroys such germs—all germs—in a few seconds. Even the virulent Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), resistant as they are to antiseptic action, yield to Listerine in 15 seconds in counts ranging to 200,000,000.

We could not make this statement unless prepared to prove it to the entire satisfaction of the U. S. Government and the medical profession.

Recognizing Listerine's germicidal power, you can understand its marked success against infections. You can realize now why it has warded off millions of cases of cold and sore throat—why also it has checked millions of other cases before they became serious. You can appreciate why doctors have prescribed it for half a century.

See that your family makes a habit of gargling with undiluted Listerine at least twice a day. It is a pleasant, safe, and effective aid in maintaining health. Lambert Pharmacal Company, St. Louis, Mo.

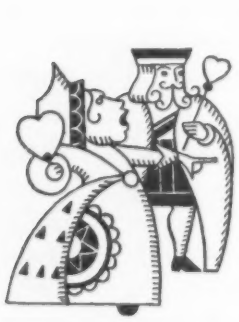
For Sore THROAT

As a preventive and remedy for ordinary sore throat use full strength Listerine as a gargle several times a day. It attacks the infection and has a healing effect on the mucous membrane.

LISTERINE enemy of sore throat

Kills 200,000,000 *germs in* 15 *seconds*

Ask for this cleverly-designed paper, No. 6884, wherever fine wall papers are sold



the WALLS OF WONDERLAND

Tony Sarg waved his pencil wand and, Presto!—the four walls of the child's room now can be turned into the Walls of Wonderland! Of ALICE IN WONDERLAND, to be exact, with Alice and the Duchess, the Mad Hatter and the Fish Footman leading the way to the enchanting realm of make-believe . . . Thomas Strahan has been making wall papers for forty years without encountering more alluring subjects than those from which Tony Sarg built up the Walls of Wonderland.

THOMAS STRAHAN
COMPANY
Established 1886

NEW YORK SHOWROOM:
417 Fifth Avenue

CHICAGO SHOWROOM:
6 North Michigan Blvd.

FACTORY • CHELSEA MASSACHUSETTS

Modernist House

(*Continued from page* 74)

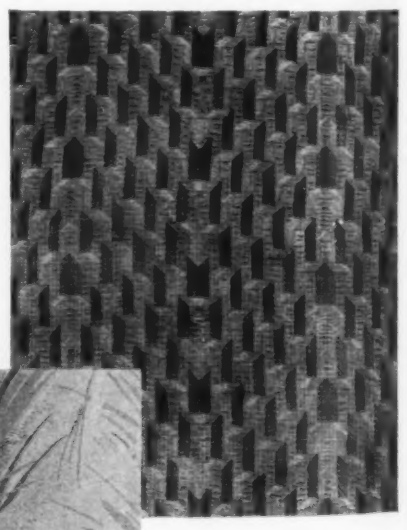
table and chairs are of Chinese Chippendale inspiration as the simplicity and straight lines of this style are quite in the modern spirit. They would be effective of dark gray wood inlaid with lines of pewter and could easily be made by any good cabinetmaker. The chair seats are covered in coral leather and the rug is in soft tones of coral and gray. In contrast to the traditional lines of the dining table and chairs are the two modern stands on the far wall, designed by Robert Locher. These are round, of pale gray wood with superimposed glass rods and are a charming note against the gray paneling. They hold tall urns of silver glass which conceal lights, while candles on the table provide additional illumination.

The color scheme of the man's study is tan, peach, copper and brown. This small room is almost entirely lined with books, the only wall space showing being the built-in couch alcove. The back wall of this is papered with an interesting modern paper of fine self-tone stripes that shade from pale yellow through peach and copper to tête de nègre. This paper may be hung so that the stripes run vertically or horizontally. In this case the design is used to form a herringbone pattern, making this panel the focal point of interest in the room. This paper is German, imported by Adeline de Voo. The wood trim is painted a medium tone in the paper—a deep peach color that blends beautifully with the brown and copper tones; the covering of the couch is tan pigskin and the carpet is several shades of brown sewn together to form a block design. The large armchair shown in the drawing of this room on page 74 comes from G. Rohde and has a frame of dark brown wood and cushions cov-

(*Continued on page* 138)

Above is the modern wall paper used in the morning room of House & Garden's Modernist house. It has a yellow ground, turquoise blue flowers and silver lines

(Below) The heavy printed linen used to make curtains in the man's study has a pattern suggesting roof tops. Colors are tan and light and dark henna



At the left is the damask used for hangings in living room and on the dining platform. It has a pale green ground with silver and coral in the design

Dana B. Merrill

Linen, courtesy of Mosse, Inc.

The Buffet Supper Table

Is Crisp . . . Chaste . . .

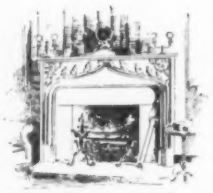
Clean-Cut

A SUCCESSFUL decorative scheme, that achieves its effect through purity of design, combines sterling silver service pieces in the St. George pattern with knives, forks, and spoons in the Wakefield design. Your jeweler will be very glad to show you these Reed & Barton patterns.

REED & BARTON
TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TAUNTON, MASS. TRADE-MARK NEW YORK, N. Y.
STERLING

The Authentic Mantel MAKES the Room

Only an Early English Mantel is CORRECT in an Early English Room!



NO MATTER how perfect the rest of the room may be, the mantel must be English or the charm of the room is lost! True, genuine antique mantels are often too costly—but this is no reason to forego their inimitable effect,

for the reason that identical replicas of famous antique mantels may be had at a fraction of the cost. Made of ART STONE, such mantels embody every delicate detail of design and texture which made the originals objects of lasting loveliness.

Art Stone Mantelpieces

In All Periods

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JACOBSON MANTEL & ORNAMENT CO.
322 East 44th Street, New York City
Kindly mail me your illustrated brochure
"ART STONE MANTELPIECES in ALL PERIODS"
Name ..... Address .....
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Glossary of English Silver

(*Continued from page* 106)

pouncing—punched work, reeding, scalloping, serrating, stippling, veneering, wirework. Motifs: acanthus, acorn, arabesque, arms, cartouche, Chinese scenes and ornament; Classic—pilaster, column, swag, festoon, husk, etc.; emblem, finial, gallery—railing, geometrical, landscape, lozenge, mask, medallion, mythological figures and scenes, quatrefoil, rose, shell.

Decorative Plate: For purely decorative purposes; especially medieval period to late 17th Century. Stuart plate—Louis XIV style. Royal, civic, corporation, college, and domestic. Presentation, commemorative, race and other prize cups and pieces.

Dish: Term for various plates, platters, etc. Dinner plates rare before 16th Century; types follow period styles. Dessert plates more elaborate. 18th Century—soup plates to match set. Meat plate or platter with flutes —channels, for gravy: late Georgian type in tree form leading to oval well at one end, or oval well only.

Dish-cross: 18th Century and later; adjustable dish frame with or without spirit-lamp.

Dish-ring: Miscalled "potato ring"; Irish, about 1750-1820; 3 to 4 inches high, 7 to 8½ inches in diameter; openwork concave side, protects table from hot dish or bowl.

Domestic or *Secular Plate:* As distinct from official and ecclesiastical.

Ecclesiastical: Church plate; alms and baptismal basins, candlesticks, crosses, etc.

Egg-boiler: Late 18th Century; oval, with rack, spirit-lamp, occasional hour-glass.

Electroplating: Plating on baser metal, usually German silver, by means of an electric bath; single, triple, and quadruple, according to thickness of silver deposit; in use since mid-19th Century.

Entrée dish: 18th Century and later; French type; similar to Restoration sweetmeat dish, and modern vegetable dish; convertible cover for separate use.

Epergne, Centerpiece: 18th Century and later; table ornament, often accommodating dishes and baskets for sweets, fruit, etc.

Ewer, Pitcher: Rose-water ewer and basin, in use from medieval period to late 18th Century, to wash hands after eating. Renaissance examples, resplendently decorated. With general use of table-forks, late 17th Century, few ewers and basins were used except as finger bowls. See Pitcher.

Fish-slice: 18th Century; spoon or trowel shape, pierced decoratively; handle—silver, ivory, wood; for serving fish.

Flagon: Medieval and later; drinking vessel resembling tankard. Modern terms interchangeable. Early examples: silver mounted stoneware, pottery, and glass.

Fork: Early—kitchen type; 17th Century—earliest table-fork; folding type from Holland. Handles match spoons from Commonwealth period. About 1680 to late 18th Century—three prongs, or tines, general; four prongs mid-18th Century and later. 19th Century—many sizes and uses.

Funnel: 18th Century; gadrooned spout, removable strainer.

Furnishings: Restoration period, Louis XIV style, great magnificence in silver-covered tables, pedestals, mirror frames, lighting fixtures, garnitures. Silver-decorated andirons used earlier.

Garniture: Mantel and other ornaments in sets: vases, beakers, candelabra, etc., especially in Restoration; vases copied Dutch.

Goldsmith: English term, includes silversmith.

Hall-marks: English, crowned leopard's head, about 1300-63; maker's mark added later. Date letter —the third mark added in 1478. From 1507—legal requirement: crowned leopard's head—for silver of legal standard, maker's mark, essayer's mark, and date letter.

Horn: A medieval drinking vessel, hunting-horn, or ink-horn; simply or magnificently mounted, whole, or in sections as standing cup, beaker, flagon, etc. Ox, buffalo, elephant, etc.

Inkstand or *Standish:* 16th Century and later; dish or stand variously arranged to hold ink-pot and writing accessories.

Irish: Some medieval work superior to English. Ardagh Chalice, notable. Georgian styles prolonged tenaciously; characteristic harp handles.

Jug, Pot: 16th Century mounted German stoneware, Rhodian and Chinese pottery, crystal, marble, etc. Silver —covered hot water and milk jugs in period styles. See Cream Jug.

Knife: Rare early examples, silver or ivory handles, set in enameled silver sheath with fork. 17th Century silver handles variously designed. 18th Century butter-knife, conventional scimitar-shape; occasionally mother-of pearl handle; 18th Century silver knife handle often pistol-shaped; fruit, dessert, and various service implements in sets. 19th Century, occasionally gilded.

Lable: Late 18th Century; with ring or chain, for decanter.

Ladle: Soup, sauce, punch; handles —wood, whalebone, silver. 1700-50—round, oval, or shell-shaped bowls, handles like spoons. Modern, many types.

Lighting Fixtures: Anglo-Saxon ancient hanging lamp—*gabata*, or "Saxon dish," silver and copper, enameled, jeweled. Knopped candlestick on legs—medieval period until 17th Century. 17th Century—column and baluster stems; mid-17th Century, large grease pan set midway. 17th Century and later—candlesticks and candelabra in period styles. Sconces—Restoration, William-and-Mary, Georgian—occasional silver-framed mirror-backed sconce. Chandeliers in great houses, Restoration period. Spirit-lamp in frame.

Liner: Glass vessel for pierced ware, late 18th Century.

Mazarine: Flat, pierced strainer for fish platter, 18th-19th Century; French origin.

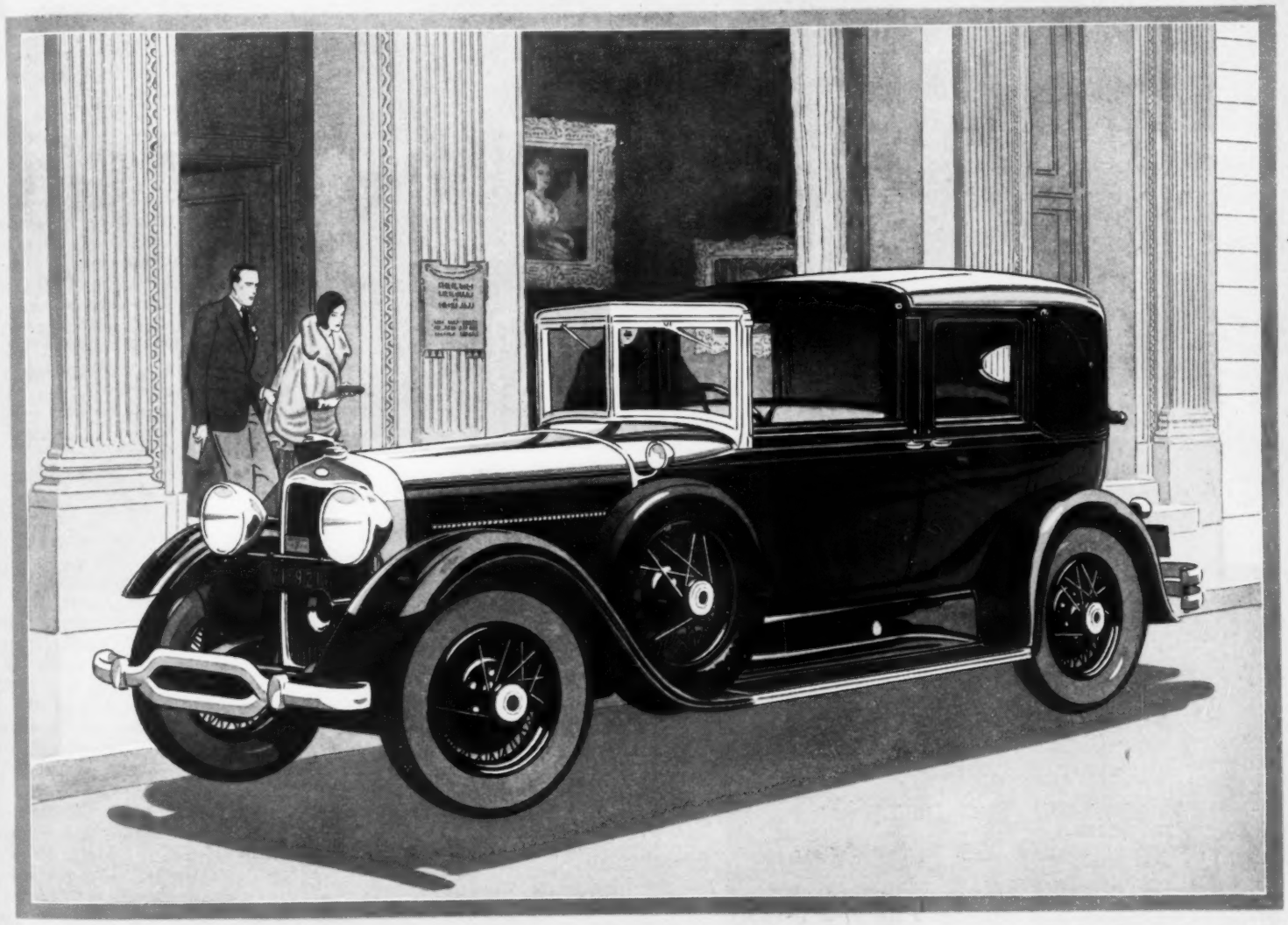
Mazer: Medieval and Renaissance drinking bowl of spotted wood, generally maple, mounted in silver; circular medallion—"print" inside. Standing mazer—on a foot. Sometimes covered.

Mountings: Bands, rims, handles, feet, covers, etc., for drinking vessels and decorative pieces of wood, pottery, crystal, horn, agate, etc.

Muffineer: Caster with pierced top

(*Continued on page* 126)

THERE is no suggestion of beginning or end in the faultless performance of the Lincoln. From your first day at the wheel, your Lincoln is a car of proved excellence that requires no "breaking in." A year, two, three, four years later—you drive it with the same assurance of its consistent power and smoothness. ◆ Its motor, chassis and body are as nearly perfect as any that have ever gone into an automobile. The quality of the engineering skill and the materials used, the unhurried precision of its making, account for its enduring stamina and beauty. ◆ It is a simple statement of fact to say that there are 100,000 miles or more of good service in the Lincoln. It is a car that you can use constantly and without worry, through many years, for every motoring purpose . . . a car that will claim your enthusiasm at once . . . and hold your loyalty through the last mile that you drive it.



THE LEBARON
ALL-WEATHER CABRIOLET

A car to fit all weather conditions and one that the owner may be proud to place in the most exacting social setting. ◆ Chromium plating is employed to advantage on the smart V-shaped windshield. This type of windshield not only individualizes this motor car, but serves the practical purpose of helping to eliminate glare. ◆ The appointments . . . complete and of detailed excellence . . . include a folding center arm-rest and two comfortable opera seats that are easily disposed of when not in use. ◆ From the graceful fluidity of exterior line to the modern refinement of its interior, this carefully built cabriolet is a formal but distinctive representative of the varied body group especially designed for the powerful Lincoln chassis . . . a group of bodies that provide, to a notable degree, a combination of strength, beauty, luxury and safety.

THE LINCOLN

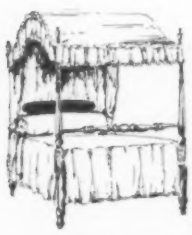
CHARAK

Charak bedroom suite in beautifully matched crotch mahogany.

Charak reproduced this drop-leaf table from an original. It is exceedingly graceful, and is appropriate for almost any room.

Charak

Duncan Phyfe side chair in mahogany. Upholstered to suit.



Charak Furniture is authentic in design, and built of carefully selected woods by craftsmen who are true to the best traditions of the cabinet maker. Yet it is moderately priced. If your dealer or decorator cannot show you *Charak* Furniture, we shall be glad to tell you where it may be seen.

Charak Colonial Chippendale block-front highboy. Period about 1775.

CHARAK FURNITURE CO., Inc.

Faithful Reproductions of
Early American Furniture in Mahogany and Maple

FACTORY AT BOSTON, MASSACHUSETTS

OPEN SHOWROOMS

NEW YORK, One Park Ave. — BOSTON, 90 Clarendon St. at Columbus Ave. — PHILADELPHIA, 2209 Chestnut St.

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Glossary of English Silver

(*Continued from page* 124)

for salt; sugar and cinnamon, usually larger than other casters.

Mustard-pot: Early Georgian, glass liner; later in caster frame with cruets; spoon—diminutive soup ladle, etc., cover generally notched for spoon.

Nef: Ship model or boat-shaped dish; medieval and later periods, as on Continent; imported.

Pap-boat: Small shallow cup with long extended feeding lip and strainer.

Parts: Of objects: *Body*—spherical, hemispherical, bulbous—bulging, pyriform—pear or gourd-shaped, pilgrim bottle—flask-shaped, thistle, melon-shaped, vase, etc. *Finial*—terminal ornament: human figure, animal, bird, knop, acorn, vase, spire, pineapple, berry, etc. *Foot*—circular, rectangular or polygonal base—plain or molded, variously ornamented; splay, trumpet—flaring outward at base; domed or domical—dome-shaped. *Feet*—three or more: ball, claw-and-ball, pad or Dutch—usually on small base—shoe, hoof, shell, etc. *Handle*—bail—arched from side to side as for pot; bracket—side handle; loop—C or S-scroll, flat or strapped, ornamental, whistle—with air-hole below, etc.; insulated with bone, ivory, wood, wrapped with reed, covered with leather. *Lid*—cover, loose or hinged: flat, domical, pyriform, conical, steeple, etc. *Lip*—rim of drinking vessel; everted lip—flaring. *Spout*—tubular, straight or curved; duck-neck—resembling duck; a bend in the rim. *Stem*—knopped—knobbed, column, clustered column, ring, baluster, human figure, etc. *Surbase*—calyx-like ornament supporting the base, often of radiating acanthus and waterleaves. *Thumbpiece*—small protuberance or purchase on lid or handle, plain or ornamental.

Pilgrim bottle: Flask-shaped body with contracted neck, a type in vogue for decorative plate in 16th and 17th Centuries.

Pitcher, Pot: 18th Century milk ewer, shell-shaped, later Classic form. Chocolate-pot and hot milk pitcher, in period styles. See Jug, Ewer.

Plate: Articles of silver or gold; domestic, secular, decorative, official, ceremonial, regalia, ecclesiastical, military, medical, surgical. See Dish.

Pomander, Pounce-box, Pouncet-box: 14th-17th Century, for powdered or pastile perfumes; silver or silver mounted. See Box.

Porringer: For porridge or pottage, two handled, covered or uncovered cup-like bowl; 17th Century type, resembles modern sugar bowl, sides bulging.

Punch-bowl: Large bowl for making punch; much used late 17th to mid-18th Century, period styles. Monteith—with notched removable rim, about 1689-1719, lion-head and ring handles.

Quaich: Scotch; shallow drinking bowl with two flat horizontal handles.

Salt, Salt-celler: Most important decorative piece, medieval to 17th Century, called "The Salt." Medieval, Renaissance, and Restoration types of "Standing Salt," as on Continent. Column, pedestal, steeple, bell, boat, and other shapes. Trencher salt—17th Century and later; small, individual, in period styles.

Salver: Tray, stand, or dish, for service at table, etc.; visiting cards, etc.; various shapes and sizes, period ornament.

Sauce-boat, Sauce-tureen: Early 18th Century and later; earliest, boat-shaped; later, larger tureen.

Saucer: 16th Century and later; small sauce dish for sweetmeats, preserves, etc.; round or oval.

Scoop: Marrow, cheese, etc.

Scotch: Local interpretation of English styles, especially at Dundee, Edinburgh, and Glasgow. Wandering silversmiths made articles from clients' own coins. 1836—"thistle," the Scotch mark; "castle" for Edinburgh.

Sheffield-made Plate: Silver plate made at Sheffield as distinct from the plated ware known as "Sheffield Plate".

Sheffield Plate: Copper-plating process, discovered by Thomas Boulsover of Sheffield, 1742; plate of silver soldered to ingot of copper and then worked into any shape. Copper Mount period, about 1750-90, finest 1770-80; Silver Mount period, 1790-1840, German silver, etc., instead of copper. Articles similar to silver plate. Matthew Boulton, large manufacturer, late 18th Century.

"Silver Age": Period of Charles II when silver was lavishly used for domestic purposes and furnishings.

Snuffers, tray or stand: Made in period styles; cone-shape—early 16th Century; in general use after 17th Century in scissors form; many distinguished designs, the stand with pierced gallery.

Soup tureen: 17th Century and later; 18th Century—vogue for oval bodies, fluted, chased, etc.; late 18th Century—plain boat-shapes fashionable.

Spoon: Large sized, fig-shaped bowl, hexagonal handle, typical until mid-17th Century; finials on handle—acorn, "diamond point," "maidenhead," lion, bird, "writhen" knop—twisted bulb, "seal top"—molded like a seal, Apostle, baluster, etc. Mid-17th to 18th Century—flat handle, rat-tail—its pointed continuation beneath bowl; bowl—oval, elliptical; "trifid"—scalloped handle-end, known as *pied-de-biche* or fish-tail; "double-drop"—handle continued on bowl in overlaid rounded drop in place of single drop or rat-tail; "fiddle-shaped"—handle ridged and channeled. Noted patterns: "Onslow"—Ionic volutes at handle-end; "Old English"—feather-edged border, Rococo escutcheon on handle; "Threaded Edge"—handle bordered with thread lines; "Thread and Shell"—threaded edge, shell ornament on handle and under bowl of spoon. 19th Century—"King Pattern"—shell at end of handle and beneath bowl with added scroll and honeysuckle motifs; Fiddle Pattern, ribbed edge, etc.

Sprinkler: For rose-water and other essences, especially Tudor and Early Stuart periods; vase shapes, cover pierced.

Stand: For cup, tea-pot, snuffer, jewelry, etc.; many types.

Sterling: English term for standard of 11 ozs., 2 dwts., silver to 18 dwts. copper. The hall-mark, a lion passant, used about 1545.

Style: Period styles are as distinct as in other furnishing accessories. Fewer objects of art in silver than in France and Italy unless made by for-

(*Continued on page* 130)

mrs. perry tiffany

• in her historic old house in rhode island she enjoys the modern comfort of the beautyrest mattress . . . .

• Beloved and gracious member of Paris and Newport society, Mrs. Perry Tiffany has recently restored the old Perry homestead at Wakefield, Rhode Island, illustrious birthplace of two Commodores and two Captains, whose names are brilliantly bound up with the naval history of our country.

A Beautyrest Mattress and Ace Box Spring from Simmons were the only anachronisms Mrs. Perry Tiffany permitted herself in this authentic restoration. "The Beautyrest is so comfortable, I felt I *must* have one," she said. "Such buoyancy, such amazing ease! And its trim lines and beautiful finish make it a handsome addition to a room of any period.

"Simmons inner coil mattresses have revolutionized our sleeping habits! How marvelous it is that you can price your new Deepsleep Mattress so reasonably that everyone may now enjoy the luxury of this perfect rest."

A bedroom in the Commodore Perry house, equipped with Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Simmons spool bed No. 1850, reproduction of an old model, $37.50.

beautyrest mattress $39.50 • ace box spring $42.50 • deepsleep mattress $19.95 beds $10 to $60 • the simmons company new york • chicago • atlanta • san francisco

Simmons

beds • springs • mattresses and BERKEY & GAY furniture

Copyright, 1930, The Simmons Company

Window Beauty

an important factor in planning your home

Residence of
CHARLES E. SEILER, Esq.
RIVER OAKES
HOUSTON, TEXAS

CHARLES W. OLIVER
Architect

THE day has arrived when window beauty has become a recognized factor in home building. For windows can now be made truly beautiful because window glass has been vastly improved. ¶ This refinement in glass making dates back to the development of the exclusive Libbey-Owens process of manufacture —a process that has set a new standard of glass quality—and which now provides window glass that makes truly beautiful windows and attractive rooms. ¶ Libbey-Owens "A" quality glass is a definitely superior product, ranking as first choice of architects, contractors and builders the country over. It is exceptionally clear, of rich, brilliant luster—and each light bears the familiar L/O label. ¶ Ask for Libbey-Owens Glass—specify it when building, and assure yourself of the utmost in window beauty. Libbey-Owens Glass Company, Toledo, Ohio.

LIBBEY-OWENS

FLAT DRAWN CLEAR SHEET GLASS

LUXURIOUS TRANSPORTATION

In the smart social life of the "eighties" the Tally-Ho or "Drag" stood for superior luxury and taste in transportation as does the distinguished Packard Town Car of today

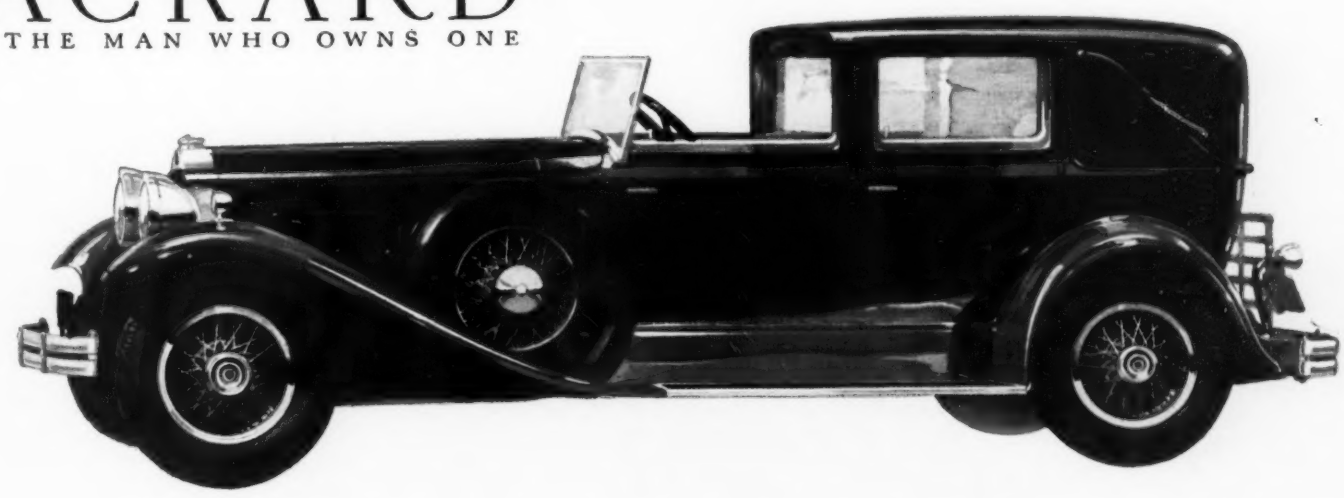
NO FINER personal transportation is available in the world than the Packard Eight De Luxe with individual, custom-built body. Those to whom wealth permits and custom decrees the proper motor vehicle for each occasion have accepted the luxury and beauty of the Packard De Luxe Town Car as unexcelled.

The Packard Eight De Luxe chassis, with its wheelbase of 145½ inches, gives unlimited scope to the art of the custom body builder. Its unusual and well-proportioned length, made possible by the slim Packard straight-eight engine, permits coach work which combines both grace and roominess. Custom bodies by Packard's own designers—by Brewster, Rollston, Dietrich, Le Baron and other famous artists—are all slenderly smart and beautiful while sacrificing nothing in luxurious comfort.

In brilliance of performance Packard De Luxe Town Cars are as outstanding as in their ultra-distinguished appearance. Swift and sure in city traffic, powerful and fleet on the open road, they do their part to enhance a reputation already supreme.

PACKARD

ASK THE MAN WHO OWNS ONE



I do prefer
LUCKY STRIKE
CIGARETTE
because
Toasting removes
dangerous irritants
that cause
throat irritation and
coughing
LUCKY STRIKE
CIGARETTES

HAVE YOU ANY FLOOR AREAS LIKE THESE?

Are there spaces around the rugs and carpets in your living room? . . . Do your stairs and landings show some floor? . . . Have you linoleum too, in your sunroom, living room, bedroom, pantry or kitchen?

The complete household floor equipment. Johnson's Wax, lamb's wool mop for applying, and electric polisher.

This advertisement tells of a new way to keep floors beautiful and clean

The cleanliness and protection of wax are essential where floors receive hard wear—and a constant testimony to the well-kept house.

THE Household Institutes of leading publications have recently announced a new simpler treatment for floors. One of the nice things about it is what you don't have to do. There is no water-bucket or scrubbing. No getting down on hands and knees. You don't get tired or cross or wet wringing out a mop. You don't even have to get your hands dirty.

The new treatment is cleaning (as well as polishing) floors with wax. Liquid Wax is first applied freely as a cleaning fluid. In liquid state it dislodges ground-in dirt and dissolves surface dust. This is wiped off with a few clean rags, taking the dirt with it. A fresh film of wax, paste or liquid, is applied, allowed to dry, and then burnished with an electric polisher until it glistens.

The polisher is pleasant to use. It runs itself. Snap the switch, which is conveniently placed on the handle, and the bristles start revolving at 2100 revolutions per minute. The machine drives the wax into the pores, producing a hard dry lustrous film in a very short time, and light dusting becomes the only frequent care required thereafter.

You have, too, this comfortable knowledge.—The wax coating over linoleum, paint, lacquer, shellac, or varnish, protects it. It keeps scratches from injuring the surface—chair marks, hot liquids, tricycles, even roller-skates.

Whatever your actual floor area in square feet, the electric polisher eliminates any hard work. The polisher may be rented for $2.00 per day at neighborhood stores near you. Or it may be purchased when you decide to own one, for only $29.50—a price which includes a half gallon ($2.40) of Johnson's Liquid Wax and a $1.50 Lamb's Wool Mop for applying the wax.

If you think you would like to try this treatment, we will be glad to start you by sending our regular 25c can of wax, paste or liquid, free. We are justified in doing this because women who try this new wax treatment keep on with it. It is infinitely easier, and floors are virtually made new.

Send the coupon or a few lines to S. C. Johnson & Son, "THE INTERIOR FINISHING AUTHORITIES," Racine, Wis.

THREE STEPS . . .

(1) Where floor is soiled, apply Liquid Wax freely as a cleaner.

(2) Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.

(3) Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

FREE 25c can to try . . .

S. C. Johnson & Son, Dept. HG 2, Racine, Wis.
Gentlemen:

Please send free 25c can (not a sample) of Johnson's Wax Polish ☐ paste or ☐ liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name _____
(PLEASE PRINT)

Address _____

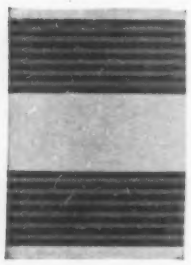
OSHKOSH *Chief* TRUNKS

Don't buy an Oshkosh "Chief" just because it's the thing to do

IT is quite true that the Oshkosh "Chief" stands high in the social scale. Dukes and duchesses, magnates and millionaires are numbered in the growing list of its owners. And its colorful red-and-yellow stripes are frequently seen on the station platforms at Southampton and Newport and the continental resorts.

But don't let the fact that buying a "Chief" is the "thing to do" be the *reason* for your buying. Buy one, yes, but buy it for the same reason that the magnates and millionaires bought it—*because it is the best trunk made, and it pays to have the best.*

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"



Superficially, you can tell a "Chief" by these red-and-yellow stripes woven into the duck which covers it. But, more certainly by the long years of never-failing service it renders. This is its most distinguishing characteristic—and the most difficult to imitate. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A descriptive booklet, "Your Home Away From Home," will be sent on request. Address the Oshkosh Trunk Company, 430 High Street, Oshkosh, Wisconsin.

Glossary of English Silver

(*Continued from page* 126)

eigners. Faceted polygonal forms, hexagonal and octagonal, typical. Medieval pieces very rare. Renaissance styles of Italian origin; Spanish influence through Katherine of Aragon; handsome ornament in *repoussé*, chasing, and gilding, covering entire surface in Elizabethan types. Beautiful ornament in mid-16th Century. Early Stuart types, elaborate *repoussé* and chasing in Dutch style, the scale of ornament much enlarged, spiral fluting on lower part of cup, etc., typical; Charles I and Commonwealth types severely plain, flat chased decoration characteristic; Restoration—French Baroque style of Louis XIV, also florid Dutch and German influences; decorative plate of thin sheet metal deeply and elaborately embossed, parts highly burnished: tulip, anemone, acanthus, and fruit motifs; beautiful engraved, pierced, wirework, and cut-card ornament. William-and-Mary—plain faceting, molding, gadrooning, bold *repoussé* ornament when elaborate in Marot's style. 18th Century—articles cast and turned on lathe; French taste until mid-Century, later Classic Adam style. Little elaboration of ornament during Britannia Standard. Georgian—Rococo, 1725-60; Adam style, 1760 to early 19th Century. 19th Century—Georgian types and other reproductions. Victorian vogue for smaller pieces, romantic designs, and delicate stems. 20th Century—vogue for antiques and their reproduction. Modernistic types of Continental inspiration.

Sugar bowl: 18th Century and later; early type like Chinese tea-bowl with inverted saucer cover; later—pierced, glass liner; basket, boat-shaped, etc., and made in tea-sets.

Sugar-tongs: 18th Century and later; early—scissors-form, shell or bird's beak terminals; generally bow-shaped. George II and III—pierced and chased in infinite variety. Later in sets with spoons.

Sweetmeat dish: Modern name for 17th Century covered circular dish, the cover convertible into separate dish; see *Entrée* dish. Renaissance type—tazze on baluster stem. Later whimsical form and ornament in sweetmeat basket.

Table Service, Table Plate: For service at table. Many convenient service spoons, forks, racks, etc., added in 18th Century.

Tankard: Early type of drinking vessel, holding pint or more; hinged cover, one handle. 16th Century—silver mounted horn. 17th Century—straight bodied, globular, jug-shaped, tall bodied. Peg-tankard—pegs fixed at intervals to measure draught.

Taster: Small saucer for sampling wine, etc., 14th Century and later. 17th Century examples with or without handles; center often raised.

Tea-service: Caddy, creamer, cup, kettle, pot, spoon, strainer, sugar bowl, urn. Complete services of one pattern, George II, rare before George III. *Caddy*—box, vase, or canister, early 18th Century and later; rectangular, bottle-shaped, pyriform, etc. *Cup*—17th to early 18th Century; small porringer; Queen Anne—resembles Chinese porcelain tea-cup. *Kettle*—Queen Anne and later; resembles tea-pot. *Tea-pot*—mid-17th Century and later; early cylindrical; late 17th Century to mid-18th Century, pyriform, octagonal paneling; 1725, globular; 18th Century, very small size—Rococo and Classic types—globular, pyriform, oval, octagonal; 19th Century, Empire style, low squat; George IV, oval body, convex fluted lower body, everted gadrooned rim. *Tea* and *Coffee-services* combined, Empire type, 1804-65. Ordinary tea-service—three pieces. *Tea-spoon*—small, 18th Century. *Tea-strainer*—18th Century straining-spoon, perforated bowl; strainer fixed in tea-pot about 1781 and later, in urn about 1780-1800. *Urn*, with faucet largely replaced kettle about 1775-1800, globular body, later vase-shaped.

Toast Rack: 18th Century and later.

Toilet-set: Articles of similar design, introduced in Restoration: embossed and chased; Chinese engraved scenes 1675-1700; crested mirror frame, box, bowl, jar, etc.

Toys and *Drawing-room ornaments:* Many made in the rough in Holland and sent to England to be finished; dove-cote, sun-dial, fountain, etc.

Tray: Spoon tray, tea-tray, snuffer-tray, etc. See Salver.

Trencher: Individual plate, anciently used at table; originally a piece of bread or wood, pewter, latten, silver, or gold.

Vegetable dish: Covered or uncovered. See *Entrée* dish.

Wager Cup: Continental type; 17th Century—woman's figure, the skirt forming the larger cup. A trick contrivance: the design incorporating two cups, the smaller hung on a pivot which drops below larger cup when both are filled, the wager being set on the drinker's ability to drain the larger without spilling the smaller, which is handed to another drinker.

Wassail Bowl: Medieval drinking bowl, occasionally decorated with arms of owner in enamel.

Whistle: Used before hand bell, at table and elsewhere.

NO MORE NOISE than a lighted candle

Pure sparkling ice cubes, constant steady cold with Electrolux, but not a whisper of sound

You never have to apologize for the behavior of your Electrolux. It never acts up before company.

It can't start whirring in the middle of a quiet bridge game. It can't keep overnight guests awake.

Why?

Because this refrigerator is different. It has no moving parts—nothing to make noise. Silent when you buy it . . . silent for ever after. That's Electrolux.

A tiny gas flame and a trickle of water do all the work. They circulate the refrigerant that actually makes the cold. Machinery? There's not a speck. Not a single moving part to wear, to vibrate, to get out of order, to need attention.

The refrigerant is hermetically sealed inside a rigid one-piece steel unit. It never needs renewal. Even the tiny flame, but little larger than a pilot light, is safeguarded. The gas cannot flow should the flame accidentally go out. It shuts off at once, automatically.

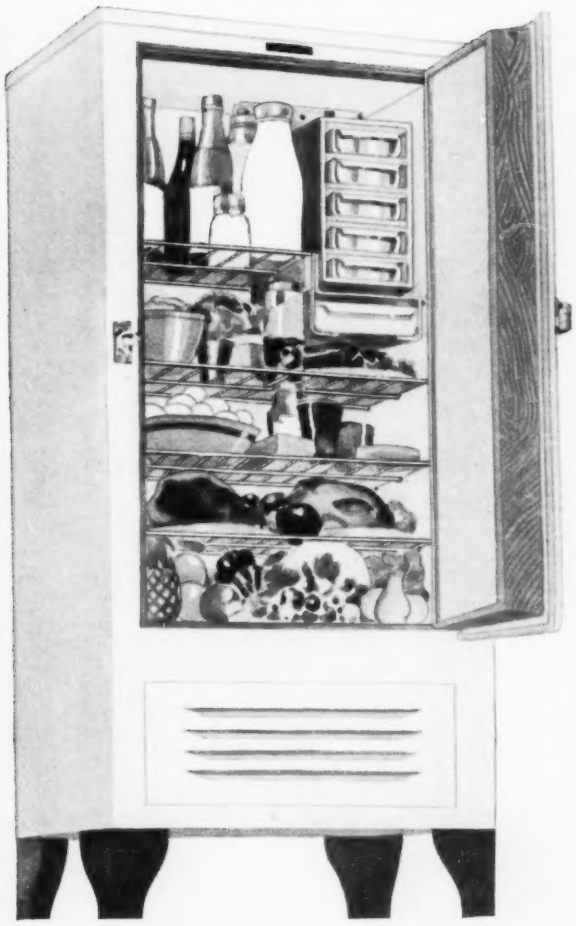
With all these advantages you might think Electrolux is expensive to own. Quite the opposite. It is absolutely the most economical kind of refrigeration to have. 25 to 70 cents a week is all it costs to operate. Less than you now probably pay for ice.

Prices are $195 to $430 at the factory. Liberal purchase terms. See this marvel on display in white and colors, many sizes and models. Can be operated with Pyrofax Gas where there are no city mains. For complete illustrated information address Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX

THE *Gas* REFRIGERATOR

A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes.

DRAPERIES

The possibilities for beautifying windows, doorways, furniture and occasional wall spaces are perhaps more bountiful today than ever before in history, and quite regardless of the course along which the taste of the individual flows, there are quaint, simple or magnificent draperies, both old and modern, within easy access. Decorators and Merchants, who understand decorative values, offer gracious and reliable assistance—and abundant information will be found every Saturday in the Antiques and Interior Decorations Section of The Sun.

The motif sketched
has been taken from an
18th Century Toile de Jouy

Antiques & Interior Decorations

SATURDAY SECTION OF

The Sun

The Newspaper of Distinction in its Readers, its News and its Advertising

NEW YORK

Subscription Coupon

The Sun, New York, Dept. A

Gentlemen: I am enclosing check for $1.50 for one year's special subscription to the Saturday Edition of The Sun, containing Antiques and Interior Decorations Section. (Not good in Greater New York.)

*Name*_____

*Street and Number*_____

*City and State*_____

A house in Rye, New York that was designed specifically for a flat site and consequently places a logical emphasis upon horizontal lines. Julius Gregory was the architect

House And Site In Harmony

(*Continued from page* 99)

that the best view may be obtained from the openings in those rooms in which the owner spends the greatest amount of time when he is home.

I recall not long ago, in discussing the merits of a certain house, hearing someone criticize the plan because the greater part of the front of the house—that is, the side of the house facing the street, and the house was set necessarily close to the street—was given over to servants' quarters. This was not criticism that carried any weight. It was not constructive, and any other kind of criticism has no value and need not be seriously considered. The critic took issue with the solution of a problem before we knew what the problem was. He did not consider the fact that the owners, two maiden ladies, chose the site primarily for the view that was afforded from the rear.

Then, too, there is the matter of orientation. To waste a perfectly good southern exposure on rooms that are used only at night or only during a small part of the day is a crime. A house must be cheerful and cozy if nothing else, and sunshine is in itself so full of these qualities that it would not be sensible, except under certain unusual circumstances, not to take advantage of it when he could. Occasionally we must choose between sunlight and view, perhaps, and the decision, is not always easy to make.

It is interesting, too, to note how even the choice of structural materials is governed by the site. This is true from a geographical as well as from a topographical standpoint. In a setting in the woods one would hardly expect to see a brick house, while in a flat country, barren of trees, the lines of the landscape could much more logically be expressed in a stucco house than in one of stone, for example.

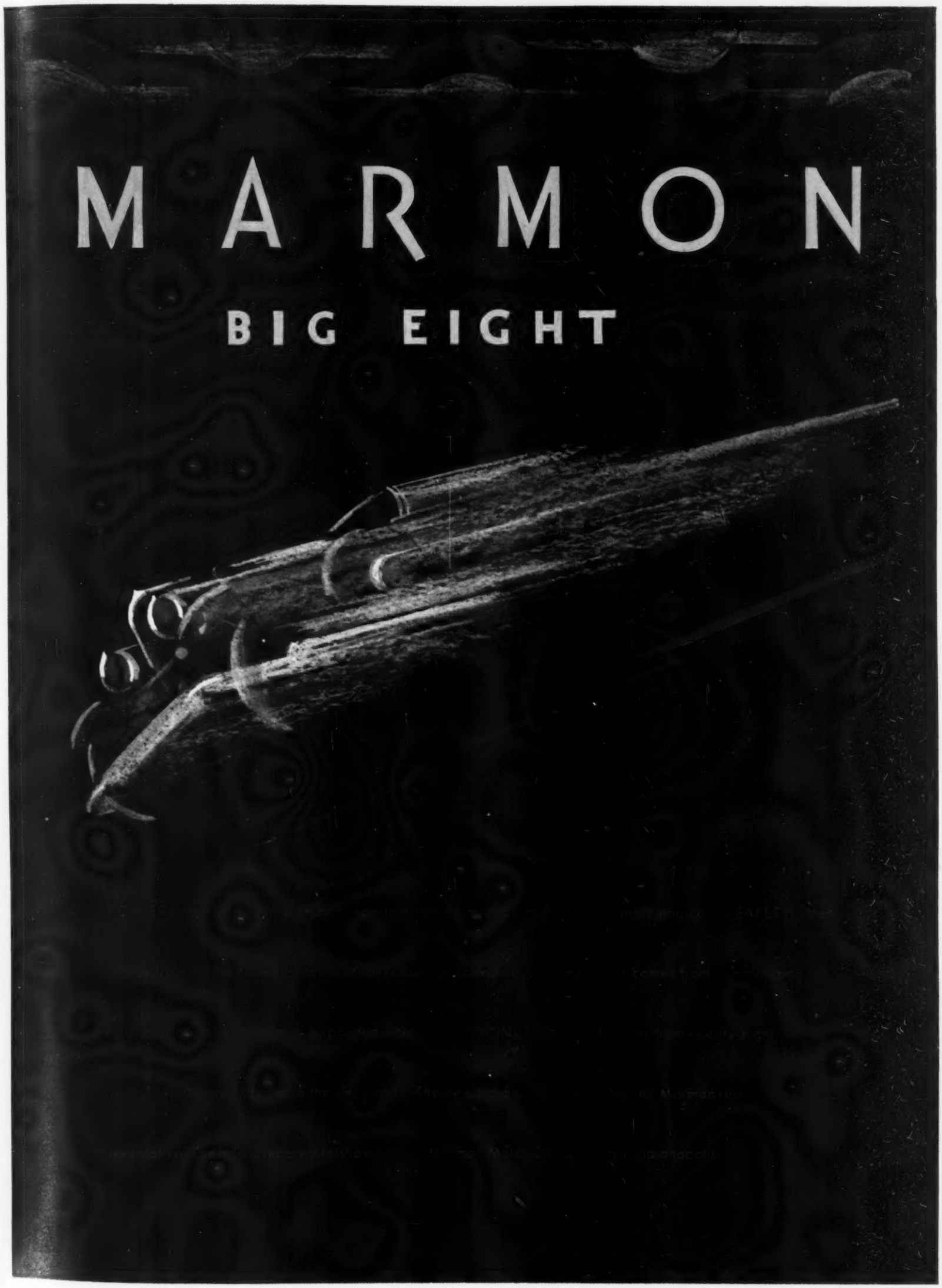
In certain localities certain materials are more available than in others. This suggests that it would be more economical to use the local products. Furthermore, a house built of local products appears more in character with its locality and thus more definitely associated with the landscape. Climate, too, plays its part in selecting structural materials. This country is spotted with various types of domestic architecture more on account of its size than because of a difference in social conditions which prevails in its different sections. For in a country covering such a vast area as does the United States, climatic conditions in various localities vary from one extreme to another. Thus it can be appreciated that the divergence in prevailing social conditions is due primarily to a similar divergence in climate. That type of domestic architecture which we might designate as Californian has been developed from the constant use of available materials which lent themselves most advantageously to the design of a house that allowed the people of California to live as comfortably as possible.

Just why the architecture of this particular section of the country should continue to bear such marked influence of the architecture of Spain is not easy to explain. The climate of California is quite different from that of Spain, the customs and habits of the two peoples are not at all similar, and the available structural materials and methods of construction employed in the two countries cannot in any way be considered alike. There are, to be sure, certain Spanish traditions which are closely linked to the history of California. It is praiseworthy that during all these years these Spanish traditions have prevailed, and yet it would be more to the credit of the Californians if they had attempted to give expression to their modern impulses without losing sight of their traditional relationship to the old Spaniards.

In New England, the old English traditions, to perpetuate which the Mayflower sailed for this country, are still evident in the type of domestic architecture peculiar to that section. Similarly we find Dutch ideas even today influencing the architecture of Pennsylvania and the dominating characteristics of the old Greek Revival still alive in that section south of the Mason and Dixon line. I do not argue for doing away with tradition, but rather for a greater expression of creative ability. Let us have originality. The day should come when we need not ask the question: "What is the style of your house?" Its style, if you must use that word, is that characteristic of today, naturally. My interest in seeing your house lies in the fact that it is a stucco or a stone, and because it is located at the water's edge or is set on the side of a hill.

MARMON

BIG EIGHT



THAT HOME OF YOUR DREAMS

Make sure its floors are OAK *. . . and they will endure through the years and grow more beautiful*

PERHAPS it will come this year, the home you've set your heart on. Maybe you will buy it. Maybe you will rent it. Maybe you will build it . . . after many consultations. But among the important, pleasant things to decide, one, at least, can surely be settled now. The floors! Upstairs and down they must be oak.

For any woman knows that oak floors make worlds of difference in the appearance and comfort of a home. Smooth, quiet, easy to keep clean. Time only makes them more beautiful.

Oak floors in a dwelling are likewise a sound indication of all-round value. When they are present, it is reasonable to assume that other constructional features have been executed just as conscientiously. They make any house a better investment. Should you ever decide to sell, they will add hundreds of dollars to the price—because they do not depreciate. Houses with oak floors bring better rents too.

In fact, oak floors offer so many advantages that some people think of them as being expensive. Yet they actually cost little more than softer woods—and less than lots of perishable floor coverings. Higher-priced houses invariably have them —and every well-built house, regardless of price, can easily afford them.

Perhaps you own a home that doesn't have oak floors. Possibly they are missing upstairs. Why not have them laid this season? Ask your contractor, architect or retail lumber dealer for an estimate. You'll be surprised at how low it is—much less, for example, than average grade carpets cost. Oak floors may be put down over your present floors, room by room.

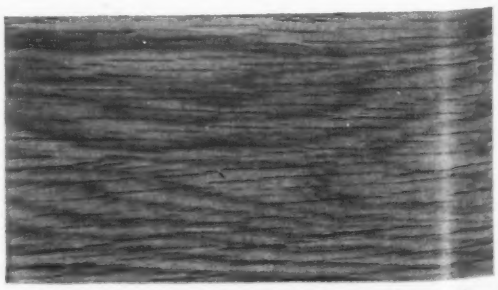
Oak is the universally correct foundation for decorative style. It lends itself to every type of floor covering. Fashions may change—and frequently do—but your floors will always be in the best of taste if they are oak.

We will be glad to send you literature—also special advice on any flooring problem. This advertisement is published by the Oak Flooring Manufacturers Association of the United States, 1280 Builders' Building, Chicago . . . a non-profit association maintained by the Oak Flooring industry for home owners and builders.

OAK
FMA
USA

† † †

THIS MASTER TRADE-MARK *is stamped on the under side of all Oak Flooring produced by members of the Oak Flooring Manufacturers Association of the United States. It is complete protection for you. Every piece is air-seasoned and kiln-dried, then thoroughly inspected and accurately graded, insuring uniformly high quality.*



There is beauty and character in the natural grain of OAK *that lesser materials can never hope to express.*

OAK FLOORS *are a sign of good building*

WITH LUPTON CASEMENTS, OL' MAN WINTER STAYS OUTDOORS

OL' MAN WINTER is always trying to get in where he is not wanted. Give him two or three tiny crevices, and he can turn a cozy room into an ice-box. And there's nothing quite so uncomfortable as a chilly home. Colds and other winter illnesses seem to lurk in every corner of the house.

Lupton Casements are built for year-round use. In winter, they shut snug and tight against the wailing winds and the raw, penetrating damp. They save weather-stripping, and reduce furnace expense. They will not warp, stick or jam, because they're made of steel. In summer, they can be flung wide to welcome the faintest wisp of breeze.

You will be charmed by their delicately patterned lines. You will be just as pleased with their complete equipment. Frames are drilled to receive drapery attachments. And Lupton Casements carry fine new screens that are marvels of convenience. Yet the cost is very little more than that of the average old-fashioned window. Have us send you a free copy of the folder, "Lupton Creates a Complete Casement." David Lupton's Sons Co., 2253 E. Allegheny Ave., Philadelphia, Pa.

WAXED FLOORS ARE DIRTY!

Away with old-fashioned floor-waxing methods . . . with their sticky, gummy, dirt-catching "false lustre". Each successive old-style waxing only adds more "stick" —more dirt and grime! Stop hiding your floors under countless layers of embedded, ground-in dirt and gummy polishes!

Permanent "New-Floor" Beauty Now Yours!

The amazing Floorola* method, startlingly new and different, burnishes your floors to a brilliance hitherto unknown, revealing and *permanently maintaining* their original newness! At last you will have the kind of waxed floors you have always hoped to have . . . floors waxed as easily as you have always wished you could wax them . . . gleaming, clean floors . . . with a surface hard as steel that dirt cannot penetrate.

ONLY with Floorola can you obtain the superlative characteristics of the marvelous, revolutionizing Floorola finish!

No longer will your floors show heel-prints, smeary wax marks, checks or cracking. Floors can be dirt free—and beautiful!

Visit your dealer today for a convincing Floorola demonstration—and write to us for informative booklet, "The Secret of Beautiful Floors." **The Floorola Corporation, York, Penn.**

**This vital automatic waxing feature, exclusive with Floorola, applies Floorola-wax direct to the floor thru the distributing brushes!*

If you could lift the Floorola finish from your floors, you would find it transparent as glass; thinner than tissue; tough as leather; smooth as satin!

The NEW Floorola

Learn more about this revolutionary new Floorola process—send for our interesting booklet—"The Secret of Beautiful Floors."

The Floorola Corporation,
Dept. B-204. York, Pennsylvania.
Gentlemen:
Please send me your illustrated booklet, "The Secret of Beautiful Floors."
Name.....
Address.....
City..... State.....

Now PRICED WITHIN THE REACH of EVERY HOME OWNER

Adventures In Color

(*Continued from page 70*)

taste, it may smack of Victorianism, it may criss-cross with modernism, it may be Chinese or Indian. Color may either sink into the life of the room, or else (as is the tendency in these restless days) be thrown nonchalantly over its surface. A red signal means danger; a green one means safety, but hangings are as indefinite in their color as Niagara Falls or the Yosemite at sunset, until you see them.

For we are very indefinite in our ideas of color. Orange-brown, ultramarine, magenta, olive bistre—all such colors are subject to "interpretation." Each person has a different idea as to their meaning. I have had much of my schooling in such matters from my boy's stamp album. There are certain chairs in our house that owe their rich brownness to Syrian postage; and ever since then I have studied the various hues of the various stamps, and have met with certain delightful combinations of colors never before imagined by me. The riot of Persian rugs, the orange and black draperies of Saar, the chocolate and rose cushions of Togo, the green on green handkerchief cases of Siam. There is no better handbook to color than the stamp book. And really, if you want an exciting wall paper for the boy's room, what better than to take from international postage, the zebras and camels of Nyassa, the ostriches of North Borneo, the caribou of Newfoundland, and the tigers of Ubangi! If you are so fastidious as to order your car colored according to certain bird shades in the garden, why not resort to this vicarious world tour to decorate your home! You would actually do it, were you traveling. I know of a house where China has spilled all over the walls and floors and sofas because of a month's trip in the Far East.

TRANSITORY EFFECTS

You were made drink tea in Chinese fashion, just as the year before you were not *comme il faut* if you refused a cup from the Russian samovar. Yet fundamentally, this person I have in mind was stodgy and had no idea of harmony. You could tell it by the tilt of her 1880 hats, and by the curled toes of her downright shoes, whose heels were decrepit relatives of the modern slipper. We all know that such spurts of decorative fervor are as unstable as the kimona which may be thrown aside as soon as you tire of it. Such color does not steep the feelings, does not abide for long. It is transitory. To some people, the permanence of the material is of no real concern: what they seek is temporary effect. If the material is cheap, it can be thrown away with clearer conscience, and new material substituted. But is not the charm of color in the fact that it sinks deep into the house and becomes part of it? Was not the charm of the Tudor room its depth of tone that was allowed to sink, like a masterpiece, where the colors ripen with age?

I held in my hand once a piece of green ware taken from an ancient Egyptian tomb. It was part of a cup shattered during the unearthing, and its color was as rich, as warm, as undiminished in its live value as though it had just been put on. Yet four thousand years had passed since some dusky decorator had burned it into the ware. Mystery surrounded this color and, through the most delicate processes, the chemical value of this bit of ancient decoration was to be analyzed to see whether or not it would give us some valuable knowledge as to the permanence of color as practiced in those faraway times.

But we do not aim nowadays for permanence of color. We change with the seasons: spring coverlets and airy curtains with the first buds; then warm draperies and heavy creams and reds to make the sunlight suggestion mellow in the dining-room at the first sight of snowflakes. Even one color won't suit us; but we must have duotone blankets, where one gradually sinks into slumber on the edge of orchid and green, for instance.

ONE SEASON, PLEASE

The color that lasts a season is all we desire. We are of a restless age. Our pots and pans are changed as often as our dresses. Perhaps impressions in this impressionable age are all we are after, since tomorrow we are bid to change! I was shown recently a delectable candlestick that zigzagged to its taper in true modernistic style. I found humor and a certain youthful beauty in the angular and vari-planed electric shades that hung near the book shelves. But in one corner of the room was an old-fashioned, soft, ample chair of the farmhouse variety, with something colorful thrown over it to hide its worn spots. It sank as peacefully into the landscape as you sank into its depths. You couldn't change its figure.

In John Galsworthy's *The White Monkey* you knew exactly what sort of a heroine Fleur would be when you learned that her lapdog was named Ting-a-ling and that she affected Eastern decorations. By their color you shall know them. Sometimes they don't match. In the same story, Soames, in his Jaegers, gazes disconsolately at the framed monkey above his bed. Such was not the taste of Soames' generation. On the other hand Jaeger flannels didn't belong to Fleur's age—rather the exotic charm of a modish bed jacket! Other times, other colors.

For tone and tint and shade proclaim the age. The old brownstone front houses before which stood the black cab and coach, and the equally somber phaeton and barouche, were considered chaste in bygone days. Now, the flaring portals of the modern building, which carries a tiara of flaming electric light in its towers, and before which red and green and yellow taxis are drawn, and livery men in sky-blue coats punctuated with brass buttons, would indicate that our eye for color is restless, nervous, has been jazzed up a bit. Each room a color, each color a glare! To some that seems to be the correct thing. I met a woman recently who in her six-room apartment had run the arpeggios of the paint pot; she was the Tetrazzini, the Galli-Curci of coloratura silks and satins; her home was the "Listen to the Mocking-Bird," the "Bugle Song" thrills of color.

I came across this paragraph from

(*Continued on page 138*)

BLUE MONDAY INDEED . . . *when water from rust-clogged pipes streaks and stains your best lingerie*

NO MORE TROUBLE . . . *now that tubes of shining copper replace those worn-out, rust-clogged pipes*

Ruined by rusty water pipes *or* Protected . . . *by copper tubing*

IT'S bad enough to have your family irritated by slow-running water from clogged-up pipes. But when fine lingerie and linens come out of the wash rust-spotted, and perhaps ruined, then something *has* to be done about it!

Thanks to a brand-new method of replacing old rust-filled water pipes, something *can* be done—without needless ripping into walls and floors, without useless damage to paper, plaster and tiling.

This new method does away entirely with cutting and threading short lengths of rigid pipe. In fact, no rigid pipe is used. Instead, your plumber works a long, flexible Chase Copper Water Tube through a small opening, down back of walls and under floors, usually without the expense and damage of removing the old worn-out pipe.

When an obstruction is reached, your plumber just bends the copper tubing around it. When the direction of the water line changes, again a bend will take the place of a special fitting. And resistance to the flow of water is cut to a minimum.

One big advantage of Chase Flexible Tubing is that it's copper, 99.9% pure copper. It can't rust. It's there to stay. It's a trouble-saver and a money-saver as long as your house stands. And yet the replacement cost is very moderate.

What this cost will be depends entirely on the amount of tubing and time — something your plumber will gladly estimate.

Why not call him in for the complete story of making your home water system trouble-proof with Chase Copper Water Tubing and Chase Copper Water Tube Fittings?

CHASE

The mark that identifies good brass and copper products

CHASE COPPER WATER TUBING comes in a coil, bends around corners, and is 99.9% pure copper. Chase Copper Water Tube Fittings are marked and guaranteed.

CHASE COPPER WATER TUBING

A PRODUCT OF CHASE BRASS & COPPER CO.—Incorporated—Waterbury, Conn.

ARCHITECTS SPECIFY THESE COLVMNS FOR HOMES LIKE YOVRS

PERFECTION OF DETAIL
SCIENTIFIC CONSTRUCTION

YOUR architect will tell you that the columns of your home must be correct in every detail to give reality to his and your plans.

Among other things, a column must be tapered properly. For instance, the perfect column is swell tapered the upper two-thirds of its length and straight for the lower third. All Hartmann-Sanders columns are perfect in this subtle and vital matter of design.

The famous Koll Lock-Joint principle of construction is used exclusively in all Hartmann-Sanders columns to provide the maximum of columnar strength. It also prevents unsightly warping and loosening and insures lasting beauty.

The country's leading architects prefer these columns because they are made not simply from stock patterns but to individual measurements and hence are equally adaptable to both new and old homes.

BEFORE YOU BUILD OR REMODEL

Write for catalog 48 of columns or 53 of model entrances. Hartmann-Sanders Co., Factory and Showroom: 2165 Elston Avenue, Chicago; Eastern Office and Showroom: Dept. P, 6 East 39th Street, New York City.

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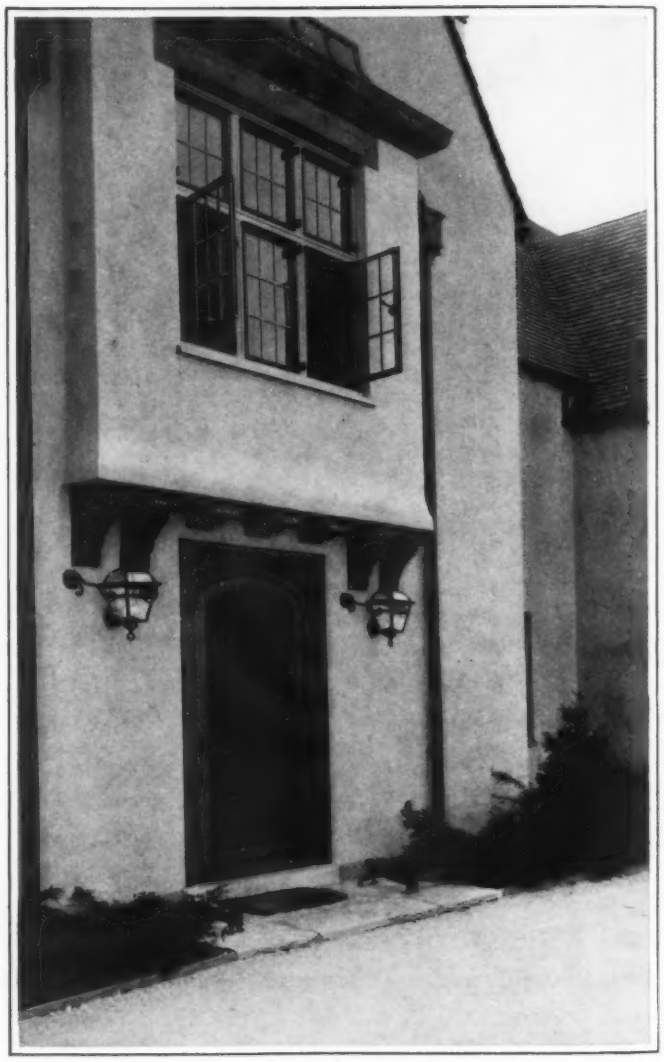
CRITTALL CASEMENTS



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Adventures In Color

(*Continued from page* 134)

Trollope which suggests to me that even in those revolting times, when the Victorian tidy and lambrequin reigned supreme, they were sensitive to surroundings. Thus it read: "It was a horrid torture-chamber . . . and no doubt had been furnished, and papered, and curtained with the express object of finally breaking down the spirits." We have passed out of such an era of depression only within recent years, when the artist took a hand in the surroundings of daily life and insisted on brightening the house we live in. I have passed through many long halls as gloomy as the shadows they create; I have had to go through rooms as grim as their unused staidness as the dear departed souls who conceived them; I have dined at tables where family portraits have glared from frames as oaken as the expressions that passed for manhood and womanhood.

I have sat upon sofas as slippery as pine needles and sometimes as prickly. Beside such inherited staidness, the modern love of color is a tonic to the spirit. I sing the praise of color, and hail the coloratura variations of the decorative artist. We are immeasurably improved in our taste; we are sensitive to the unfitness of things in the house which heretofore were made to fit because they were inherited. We have no sympathy any longer for the unbeautiful. We are callous to heirlooms that are not in harmony. We are freed from decorative impositions.

And now, we offer upon the altar of beauty things that match, that are wedded to each other, that are part of the atmosphere. For color cannot be alone, it must blend with its neighbor. And it is this communal spirit of color which is the atmosphere. The composition of the room is the assembling of color. We may have a crude love for beauty: that is our unfortunate savagery. Or we may show a higher state of civilization. There is music in weave and texture and tint and shade. Against the background moves this thing we call life. Emerson says: "Nature is a setting that fits equally well with a comic or a mourning piece." The landscape is equally as cordial to the red New England barn as it is to the white New England church. But as soon as you take color and set a special scene for it; as soon as you try to make a heroine or an ingénue of color, then it is that the problems of taste and fitness enter. Either it is or it isn't. The great decorative sin is if it isn't!

MONTROSE J. MOSES

Modernist Interiors

(*Continued from page* 122)

ered in pigskin. The lamp on the table beside it, from Deskey-Vollmer, is gun metal and nickel with a brass shade. Curtains used here are of heavy linen in an interesting block design in henna, copper and tan. This material comes from Schumacher and may be obtained through a decorator.

The bathroom is striking in its decorative treatment and eminently practical. Walls are lined with black vitriolite, a preparation giving the appearance of black glass, inlaid with narrow strips of monel metal. The ceiling is white and the floor black and white linoleum. The double washstand is a practical feature and as bowls are made of monel metal, they always present a gleaming appearance owing to the fact that this material does not tarnish. The bench is painted white with black trim, the cushion being covered in black permatex—a durable shiny fabric that is waterproof; the shower curtain is white rubberized moire. Cabinets set in the walls have mirrored doors and the alcove over the washstand is mirrored, fitted with shelves and lighted by slender tubes of frosted glass. Another interesting feature is the use of heated pipes for towel racks.

As there is a sleeping porch off the master's bedroom, this interior is furnished as a comfortable morning room in which the old and the new in decoration are combined. The background is modern, the furniture a mixture of new and old styles. Panels of modern wall paper with a yellow ground, turquoise blue flowers and wavy lines of silver alternate with plain plaster surfaces painted deep yellow at the top shading down to a pale lemon one at the bottom. At intervals are narrow pilasters marbleized turquoise blue with slate blue veinings and topped by very simple capitals painted turquoise and silvery gold. Yellow marble surrounds the fireplace and the carpet is slate blue. The wall paper comes from Marc Peter.

The desk and chair in the illustration on page 75 are Biedermeier, of pale toned woods trimmed with black. Biedermeier, which is the German and Scandinavian interpretation of the French Empire style, can frequently be combined with modern furniture and backgrounds on account of its simple lines and dramatic contrasts in woods. Biedermeier furniture may be found at both Macy's and Gimbel's. These pieces are quite in key with the modern chaise longue in this room—a Dynamique piece covered in deep yellow velvet. The curtains are chiffon in three shades of turquoise, the lightest tone being at the bottom. Venetian blinds are painted yellow.

Entrance hall in the beautiful home of Martin S. Mitau, Atherton, California. The entire house is finished with Port Orford Cedar. Gordon B. Kaufmann, architect.

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The Best Of The Rose Varieties

(*Continued from page* 94)

Duchess of Wellington, Nuntius Pacelli, Mrs. Pierre S. du Pont, Kardinal Piffl and among others the ubiquitous Radiances are running a dead heat race.

The purpose one has in mind has its importance. Do we want Roses for a formal or show garden where the flowers are to stay on the plants as a part of the general scheme or do we want Roses for cutting? The former class does not always answer the needs of the latter, while some of the latter may do for the show garden. Independence Day, Hawlmark Crimson, Isobel, K. of K., Red Letter Day, Mme. Edouard Herriot, Innocence will give great color at all times but could not be used for cut flowers because of their short and weak stems, while Etoile de Hollande, Mrs. Aaron Ward, Lady Alice Stanley, Chas. K. Douglas and Joyous Cavalier are splendid cut flowers yet are prolific enough for a source of continuous color in the garden.

SPRING AND FALL

On the other hand there are cut flower varieties of entrancing beauty in the bud stage and in the house which, left on the plant, deteriorate rapidly into discolored rags, especially in summer; Ophelia, Mme. Butterfly and their many relatives are typical of this category. They are garden Roses in the spring and fall only.

The season at which we would like to have our garden at its best has an important bearing. If we enjoy our garden the whole season, we then want varieties not inclined to a prolonged siesta; if we go away soon after the first outburst we need not object to the summer inactivity of some varieties. If we are to be at home in the fall only, then we must hunt "the best Rose" among those best in autumn.

To many people color is paramount, and the question changes into "which is the best, red, pink, salmon, yellow or white Rose?"

We must remember that flower and more particularly Rose colors are ever-changing, that they are influenced by heat, cold and humidity. Therefore the best Rose as to color, is one the color of which would retain its brilliancy, sheen and characteristic combinations the longest under trying conditions, yet these conditions are very variable and a color fast in one section may be fleeting elsewhere not far away. Then taste or color sense comes into play, a most difficult matter on which to reach an unbiased opinion.

The question is not so much the fading but the tint the Rose takes in fading, whether it is unpleasing, washy or muddy, and the contrast it makes with the newly open blooms. Most high colored varieties, as Angele Pernet, Mrs. G. A. Van Rossem and Talisman, bleach badly in a day during dry weather; orange yellows as Independence Day, Feu Joseph Looymans, Mme. Alexandre Dreux, Mrs. S. K. Rindge turn a cloudy nondescript yellow finishing in a muddy cream, while most apricot tints as Mari Dot, Ariel, Mme. Ed. Herriot, etc. do not fade but change their dress, which is always neat and pretty. Mari Dot is the nearest to perfection of all Roses if she can be induced to retain her foliage.

There is less fading among the reds and pinks, although the tints change in brilliancy and depth. Some will "blue", assuming an ugly magenta tint aggravated by either heat or rain or both. Such varieties are not of the best Rose class: H. V. Machin, Hadley, Sensation, Crusader, Etoile de France, Francis Scott Key, Jonkheer J. L. Mock, Marquise de Ganay, etc.

If Dame Edith Helen was not so stingy of her blooms and careless as to her retention of foliage, she would be the best pink as to color, as she fades but little and is still good after days in any weather.

Columbia is a good Rose in all points except the color which, when the flower is full blown, assumes an ugly reddish tint becoming blotchy as if the pigments had become curdled. Cut in the bud form, Columbia is a runner-up as the best pink Rose.

The yellow color comes from two sources: the Tea indicated by a golden tint such as Lady Hillingdon and the Persian yellow (hybrids of which are called Pernetianas.) The pernetiana yellow is greenish or Dandelion yellow, typified by Souvenir de Claudius Pernet. Both yellows fade, but differently—the Tea turns cream, often blotched with pink, and the prize winner of this ugliness is Mrs. Calvin Coolidge with Golden Ophelia as close second. Mrs. Pierre S. du Pont is the most steadfast yellow of this class. Pernetiana yellow does not seem to be happy in cool weather, and fades more quickly although at the beginning the yellow is deeper and more brilliant than in hot weather. Some fade almost white at times, and the lastingness of the yellow depends upon the variety, Ville de Paris remaining pure yellow the longest of all. Mabel Morse is the finest yellow Pernetiana but has also the most contemptible plant habit—it simply does not grow.

THE WHITES

Of the white we have but little choice, however, Westfield Star and Nuntius Pacelli being about the most satisfactory.

To sum up, the best Rose as plant, color and form may be found in the following groups. Everyone is perfumed, a quality *sine qua non.*

Red: Captain F. Bald, Chas. K. Douglas, Etoile de Hollande, Hawlmark Crimson, Joyous Cavalier, Margaret McGredy, K. of K., Miss C. E. van Rossem, Mme. Meha Sabatier, Red Radiance, Souvenir d'Alexandre Bernaix, The General.

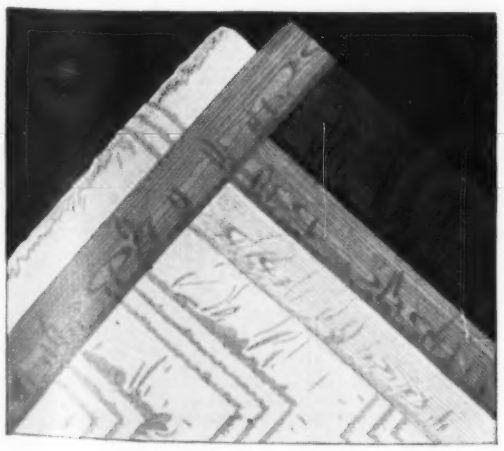
Pink: Director Rubio, Imperial Potentate, J. C. N. Forestier, Killarney Queen, Konigin Carola, Lady Alice Stanley, Lady Ashtown, Mama Lamesch, Mme. Leon Pain, Mrs. Henry Bowles, Mrs. Henry Morse, Mrs. W. C. Miller, Mrs. Warren E. Lenon (a beauty!) Rose Hill, Rose Marie, Superb, Willowmere.

Tinted: (This class comprises those varieties that are neither pink nor yellow but a combination of the two as basic pigments. Being mostly of Pernetiana blood with its frail foliage, but few qualify for the ballot of the best Rose). Ariel, Betty, Betty Uprich-

(*Continued on page* 154)

Fold a silken rainbow

ACROSS THE FOOT OF YOUR BED!



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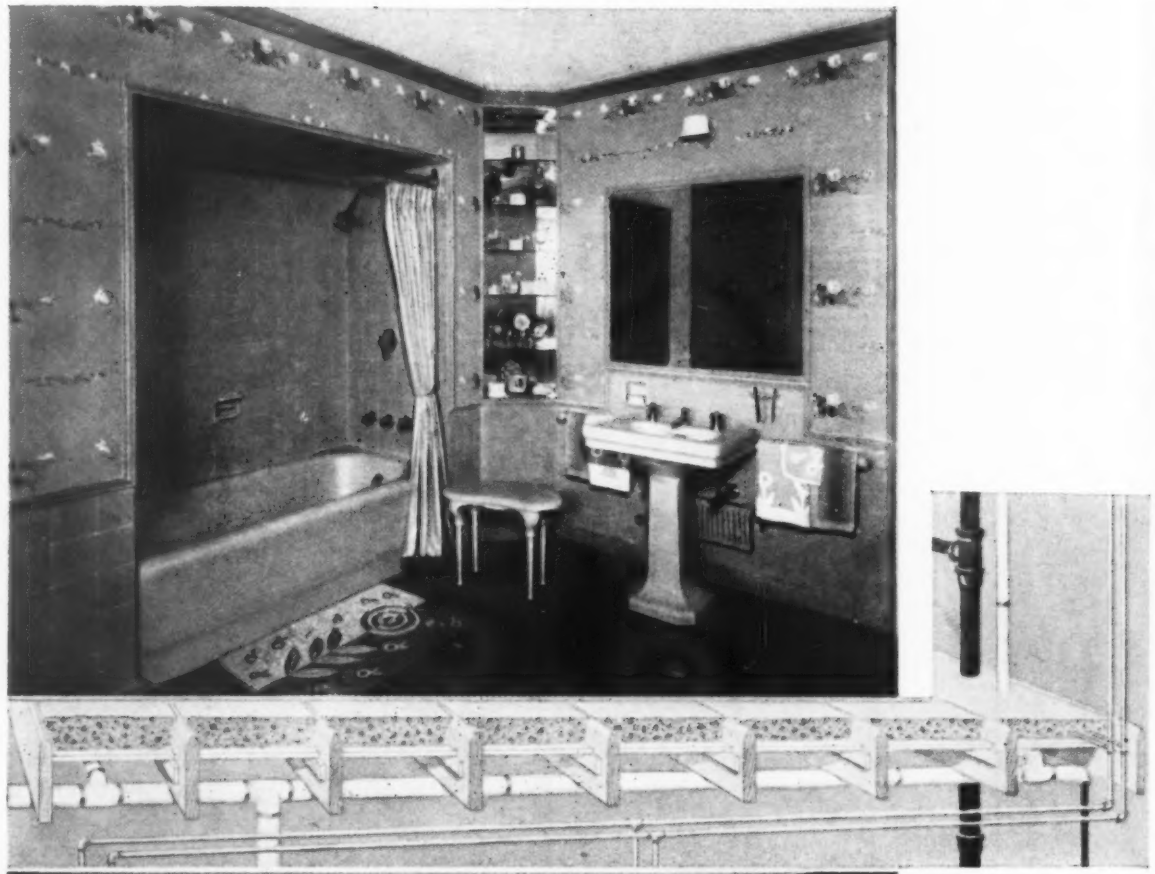

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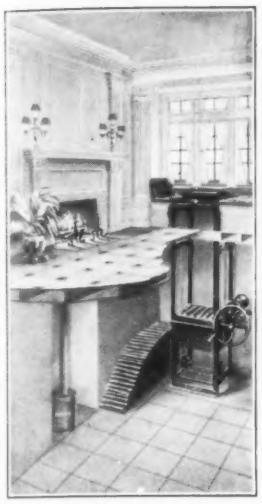

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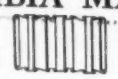
COLUMBIA MANTELS



Hand carved linenfold panel, an interesting feature of this XV Century English mantel

SO NIMBLE and fast is this roomy, 38-foot commuting cruiser that it will take you in a few minutes completely away from feverish business, boresome folk and congested highways. You may eat, bathe, sleep or just loaf aboard in complete privacy. The ship is completely found; being provided with dishes, linen, silver, cooking utensils, gas stove, refrigerator and sleeping equipment . . . You may entertain distinguished guests or carry friends in approved fashion to club, regatta or social affair . . . Commuting from home to business is a delight in this 30-mile an hour, seaworthy, streamline Chris-Craft . . . Open forward cockpit, luxurious cabin, elevated bridge and rear cockpit offer varity for all moods. Let the Chris-Craft merchant show you how Chris-Craft ownership offers more real health and pleasure than you ever knew before. The 24 Chris-Craft 1930 models, are all explained in a new illustrated catalog. Chris Smith & Sons Boat Company, 182 Detroit Road, Algonac, Michigan.

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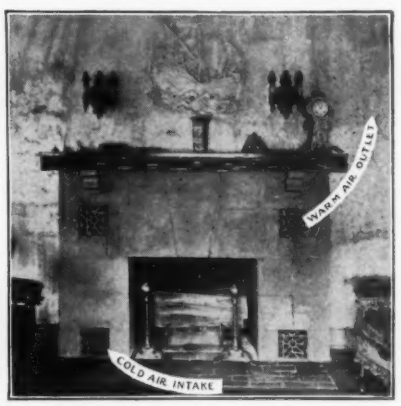

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Is some one missing coffee at your house? Surprise him tonight. Serve Kaffee Hag Coffee. Make it just as you make any other coffee. He can drink all he wants. It will not keep him awake or affect nerves in the slightest degree. And how much more pleasant than substitutes that can never satisfy the true coffee lover!

Kaffee Hag was the first caffeine-free coffee. Now Kellogg, after years of experiment, has wonderfully improved the blend. Today there is no finer coffee to be found. Ask your dealer for Kellogg's Kaffee Hag *in its new vacuum can.*

We'll send you a sample . . . For 10c, to cover postage, etc., we will mail you a 10-cup sample of this great caffeine-free coffee. Try it *at night*. Flavor! Aroma! Cheer! And restful sleep!

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Please send me, postpaid, enough Kaffee Hag Coffee to make ten good cups. I enclose ten cents (stamps or coin). (*Offer good in U. S. A. only.*)

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Kellogg's KAFFEE HAG COFFEE

Not a substitute—but REAL COFFEE *that lets you sleep*

The Family of Androsaces

(*Continued from page* 90)

out from the original ones and when, one May day, they all hoisted fetching pink umbrellas over their heads I stood before them quite entranced.

Since then I have learned a good deal about this family, some of it delightful, some of it baffling, all of it interesting. They have always seemed to me among the most interesting and lovely of alpine plants. One thing about them, at least about many of them, that is very gratifying is that they like American conditions. They do not turn up their toes and die in the face of our burning suns, our drought-ridden summers. On the contrary they seem to like them. On the whole I think we have less trouble with this race than do our accomplished British brethren. Damp is their worst enemy and we have less of this scourge than prevails in the British Isles, and our cold winters are a tonic to their little alpine systems. Nevertheless there are some that will try our utmost skill and even then elude us.

LIKE PRIMROSE

To speak of the race as a whole, it should be known that it is a vast one closely allied to Primula and having the same general aspect. The genus is strictly alpine, being found on high mountains in Europe, Asia and America, rarely in sub-alpine regions. The species of the lower alpine regions are typical rosette plants. As in the Primula family there is the little rosette squat upon the ground from which springs the stem that bears aloft the umbel of Forget-me-not-like flowers. These lower alpine Androsaces, like the Gentians, Primulas, Soldanellas and many Saxifrages, are plants of sunny high pastures, growing in the light grass and among other herbage. And it is among these pasture Androsaces especially that will be found the species most readily cultivated in the garden.

Higher up, very high up indeed, and often wedged into tight fissures of calcareous rocks, is to be found another type which might be called the type of the Imperial Impossibles. These exquisite small things, instead of making mats of little rosettes, form themselves into mounds or cushions, sometimes six inches through and often, I read, surviving to a great age, as long as sixty or seventy years. These mounds are formed of a mass of crowded branches, each branch clothed with very small blunt over-lapping leaves. The flowers are borne on very short stalks.

Belonging to this type, and all of a like intractableness where lowland gardens are concerned, are *A. helvetica*, *A. glacialis*, *A. imbricata*, *A. pubescens* and *A. pyrenaica*. All of these, unless your pride takes a fall with grace, had best be left alone. Although, if you like embarking upon difficult enterprises and your garden is perched high in some lofty country where the air is pure and the snows lie long and deep, and far removed from all poison-belching oil burners, factory chimneys and neighbors' dogs, what could be more delightful than to bring all your wits to bear upon the problem of satisfying these mound Androsaces. They are, sadly enough, quite beyond the limits of my utmost hospitality.

Some hundreds of yards down the mountainside, however, we come to the realm of the possible and the truly amiable—the lovely rosette Androsaces. Here we find what is termed the Chamaejasme group. The species giving its name to this group is, according to Farrer, common in the alpine turf both in the mountains of Europe and in the high Rockies. I have never seen the true plant, but three, at least, of the group have proved here among the most willing and lovely of rock plants. These are *A. sarmentosa* and its variety *A. chumbyi* and *A. primuloides*, whose status as a distinct species seems not quite definitely established. They have much in common—large rosettes of pointed foliage at first quite downy or silvered and then smooth and in May the great profusion of pink Verbena-like flower heads borne on slender stems above the gray carpet. All these plants throw out naked Strawberry-like runners after flowering, at the ends of which form new rosettes which root and continue so to spread the sphere of their influence. To hasten matters you may peg these runners down to the ground with a wire hairpin, if you are of the sex and period to have about you this handy implement; if not, a stone will do. Where they are happy wide mats are soon made which are most effective during their blossoming period and charming at any season in their soft grayness. The young rosettes may be detached from the parent mat at almost any season and started upon careers of their own (after they are rooted, of course), so that increasing our stock of them is a very easy matter indeed. Once yearly, preferably in the spring, but if it is overlooked at that season it should be done in the fall, the mats of this type of Androsace should be treated to a generous top-dressing of gritty loam neatly worked in among the crowding rosettes. If this is neglected the plants exhaust the soil quickly, and it often happens as well that the earth is washed away from about the roots and the vitality of the plant is impaired when they have nothing to feed upon. Occasionally the whole mat should be broken up and replanted. This need be done, however, only when the mat of rosettes begin to look shabby.

SOIL AND EXPOSURE

I like to grow this type of Androsace on a gentle slope of the rock garden, not steep, in a sandy, loamy soil well intermixed with chips. The English books call for full sun, but I find that while they are quite happy in full sun here also, they grow surprisingly well in partial shade—the shade, however, cast by a rock or boulder, not by the overhanging branches of a tree. And the taller over-flopping plants should be kept at a very respectful distance from these low-growing spreading mats.

Of the three species above mentioned *A. sarmentosa* is perhaps the least vigorous, but it is a very lovely species. Its variety *Chumbyi* might almost be

(*Continued on page* 146)

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CALIFORNIA'S MOST DELICIOUS CANDIES

Petite Chocolates & Bon Bons packed in very smart moderne boxes of plain gray, striped in lacquer red.

All our candies are made in our own kitchens by hand.

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APRICOTS
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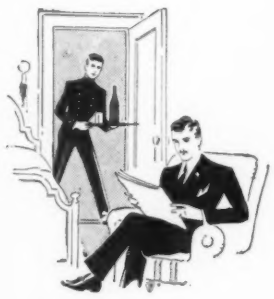

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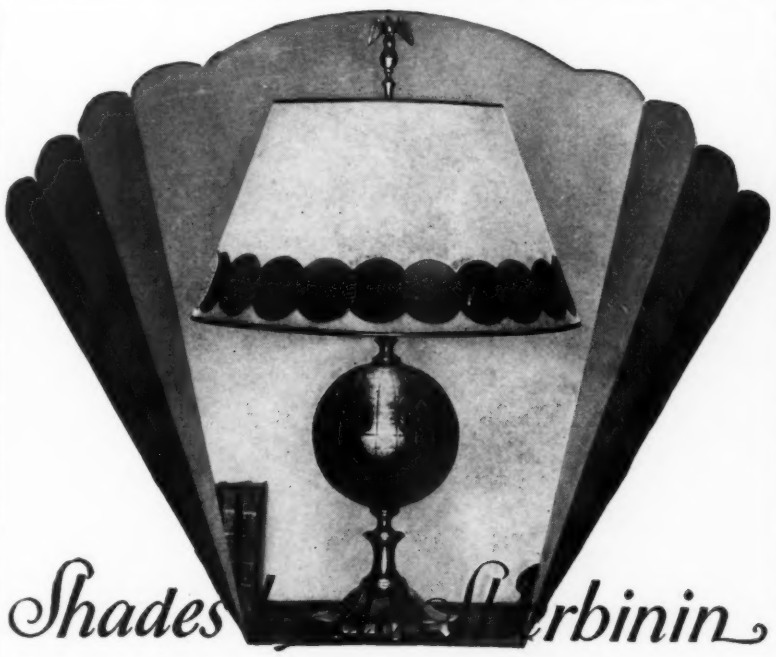

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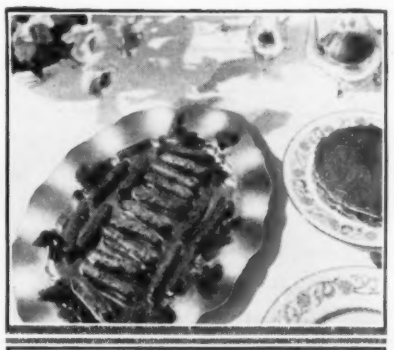

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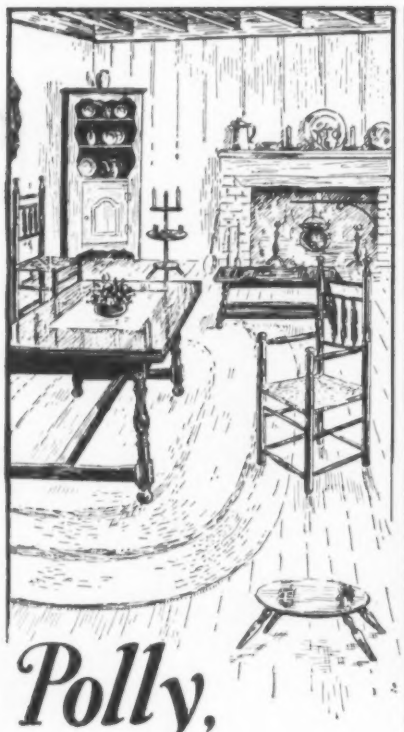

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Set the table. Gather 'round the fire. Pull up chairs and footstools. Stretch out before the hearth and drink the warming brew.

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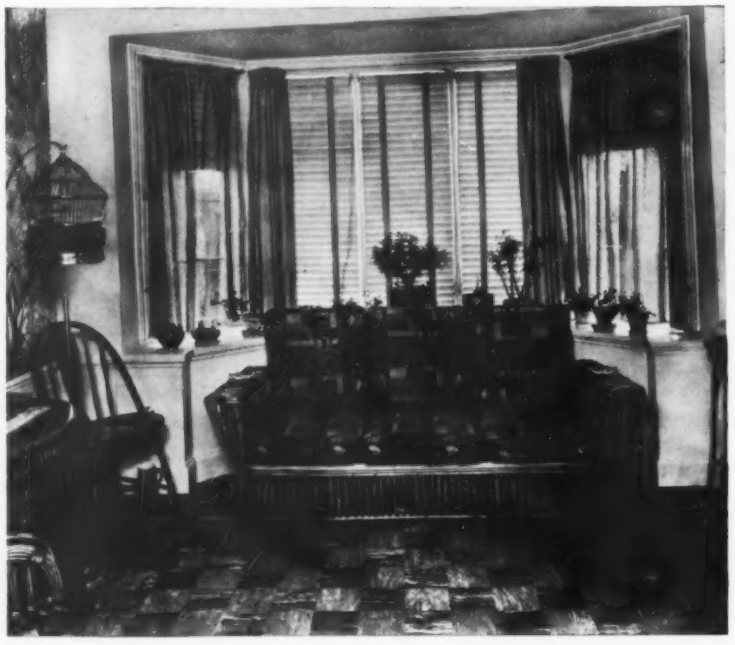

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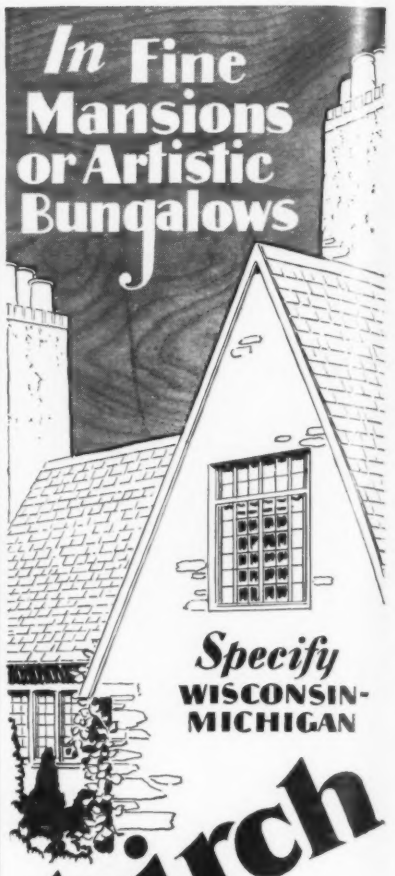

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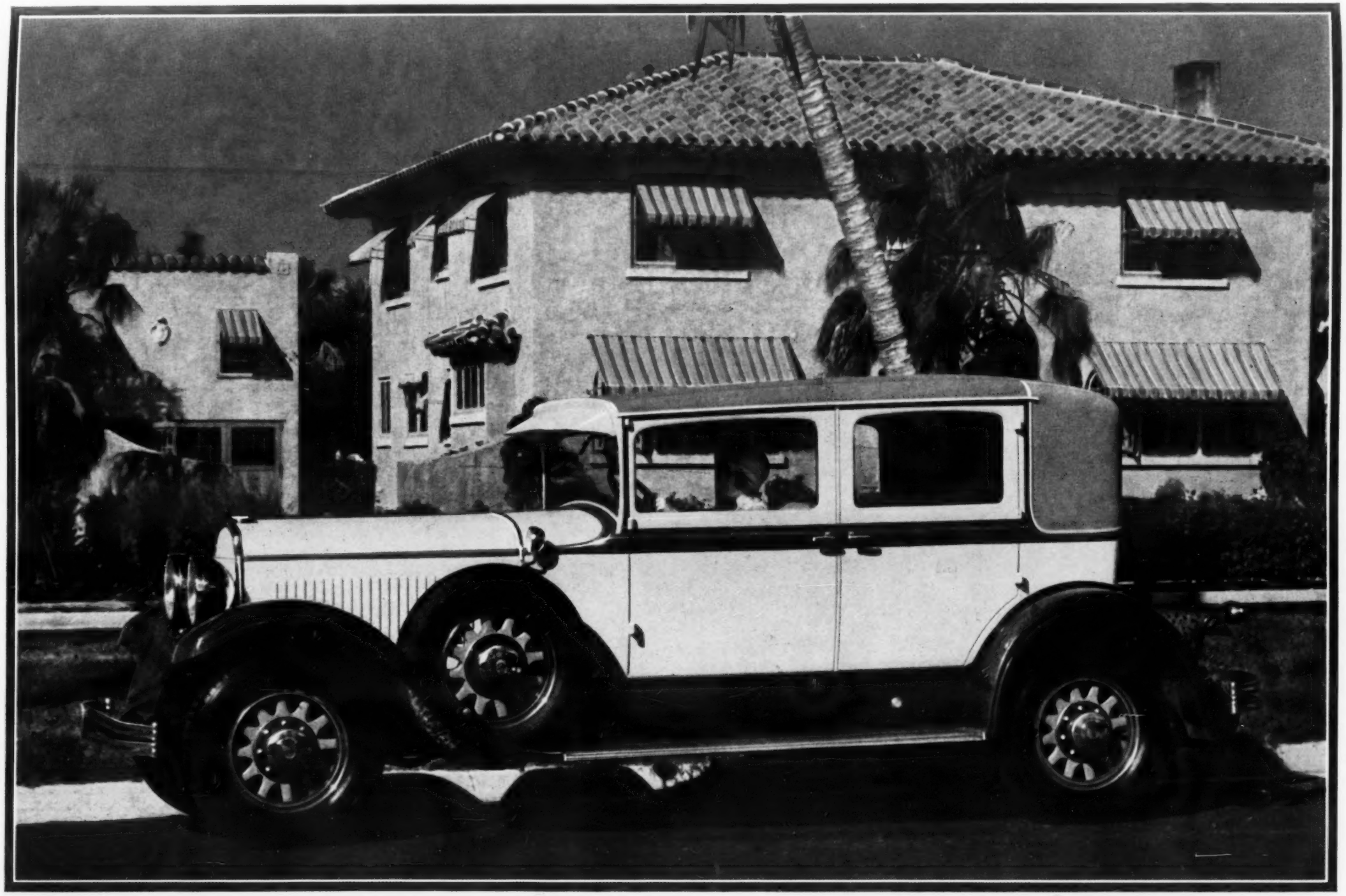

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Reproduction from a painting made on the campus of the Sweet Briar Institute, Sweet Briar, Virginia, by Frank Swift Chase

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FIFTY YEARS ago John Davey began experimenting with his new theory that trees could be saved by curative processes. Were they not living things? Were they not subject to disease, injury and other ills? And yet to most men they were just trees, destined to die whenever circumstances took them.

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Like most geniuses John Davey did not care much for money. He had a profound love of nature and was not only thoroughly trained in horticulture, but was an eager student of the related sciences. He not only gave to the world a new idea, but he gave a fine philosophy also. To him the whole development became a great ideal of usefulness and constructive service. His spirit impressed itself indelibly and is a living force in the organization that he founded and inspired.

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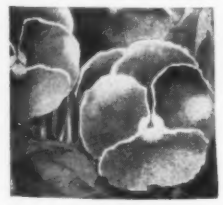

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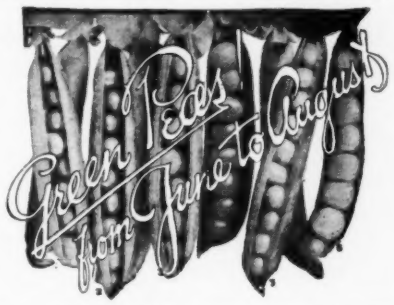

Late planted peas seldom mature properly—too much warm weather! Plant these early and all at the same time and they will mature in order given providing an abundant, mouth-watering crop from June to late August.

Schling's Pedigree Extra-Early—Height, 2½ feet.

Gradus, or Prosperity—Height, 3 feet. Peas of delicious flavor.

Sutton's Excelsior—Height, 1½ feet.

Dwarf Champion—Height, 2½ feet.

Improved Telephone—Height, 5 feet. Enormous pods.

Heroine—Height, 4 feet. Latest to mature of all garden Peas.

½ lb. each of all 6 varieties, 3 lbs. in all.....$1.75
1 lb. each of all 6 varieties, 6 lbs. in all.....2.75
2 lbs. each of all 6 varieties, 12 lbs. in all.....5.00
(Free delivery within 200 miles of New York; beyond, add 5 cents per lb. for postage.)

Offer A-2

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Schling's American Beauty Aster—Gigantic flowers, 7 inches across, 3 ft. stems, "American Beauty" rose. Pkt.....$.35

Schling's New Orange Glory Calendula—Golden orange perfect form. Very double. Pkt.....$.25

Schling's New Annual Double Fringed Hybrid Chrysanthemum—In a charming color range. Pkt. .....$.15

Schling's Semi-double Crested snapdragons and indescribably beautiful—no other snapdragon remotely approaches it—a "First Prize" winner wherever exhibited. And here are the rest of this royal family—

Golden West, deep golden yellow; **Pathfinder,** rose pink, **Yosemite,** lilac purple; **Navajo,** canary yellow; **Wyoming,** carmine; **Seminole,** rosy lilac; **Narragansett,** silvery lilac; **Tenega,** rich sunset yellow; **Shasta,** pure white; **Massassoit,** wallflower orange; **Miami,** delicate rose.

1 pkt. of any of the above, $1.00; 6 pkts. $5.00

Very Special, 1 pkt. each of all 12 varieties $9.00

Offer A-4

Recent Novelties

Fascinating Rarities recently introduced.

A $9.30 value for $7.50

Mammoth Column Larkspur, Exquisite Pink Improved—Long upright spikes clustering closely around the center in great abundance, rival the delphinium in height and stately columnar beauty. Excellent for cutting. Pkt. $.35; 3 pkts. for.....$1.00

Mammoth Column Larkspur, Exquisite Rose—Deep rose-pink, several tones deeper than Exquisite Pink Improved, with the same columnar form. Pkt. $.35; 3 pkts. for $1.00

Gaillardia Grandiflora, Bremen—Deep, coppery scarlet flowers of great size on long stems, nearly 3 inches across. Hardy. Pkt. $.75; 3 pkts. for.....$2.00

Eschscholtzia, Ramona—Introducing a lovely new type with extremely large, heavily frilled flowers of pale glittering coppery gold with pink shadings. Pkt. $.50; 5 pkts. for $2.00

Eschscholtzia Erecta Compacta Moonlight—The tendency of California Poppies to produce plants of a straggly habit is rectified in this new introduction. The plants do not exceed 18 inches in height and form neat little bushes. The flowers are a charming light chrome yellow. Pkt. $.40; 6 pkts. for $2.00

Scabiosa Caucasica, New Giant Hybrids—With flowers a third larger than the well known Caucasica, heavier petals and beautifully ruffled and fringed in colors ranging from white to dark blue. Pkt. $.75; 3 pkts. for $2.00

Coreopsis, Mayfield Giant—A new Australian strain. Taller and more vigorous plants with longer, firmer stems and larger individual flowers whose extremely broad petals form a perfect coralla of rich, glittering gold. Hardy. Pkt. $.50; 5 pkts. for $2.00

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Coreopsis, Bignoniaeflora—Perfect trumpet-shaped flowers of rich, glowing yellow radiating from its velvety brown center, giving the effect of flower clusters rather than an individual bloom. Pkt. $.50; 5 pkts. for.....$2.00

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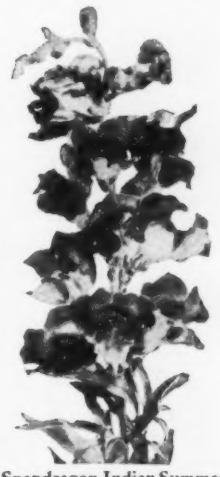
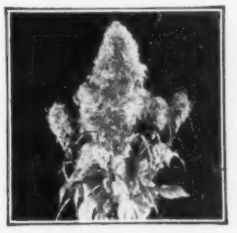
Aster, Peerless Yellow—an astonishing brilliant development. (Offer A-1)



Snapdragon Indian Summer—(Offer A-3)



Ostrich Plume Celosia, Heatherdell—an exquisite novelty. (Offer A-1)

New Carnation Prof. Malmgreen—delightful variety. (Offer A-1)

Offer A-3

Indian Summer

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Marvelous not only for size, though its flower spikes rival the gladioli in height and vigor—but also for its color, a rich velvety copper-red hitherto unknown in

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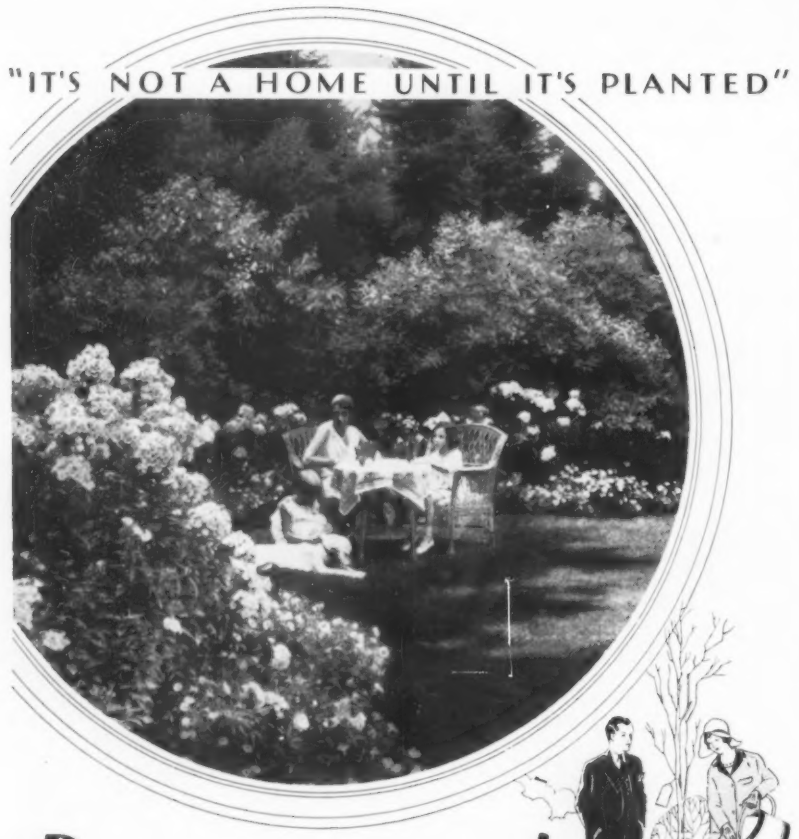

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The Family Of Androsaces

(*Continued from page* 142)

termed iron-clad for hardiness and vigor. It is somewhat more compact than the type and its flowers are a more brilliant, but to me less pleasing, tone of rose. It is the plant for the beginner to begin with. The true *A. primuloides* should have pale pink flowers and it is the most lovely, but there is a good deal of confusion existing among these three in our nurseries and we cannot always be certain of what we are getting. Recently I have received from two different western firms a form called *A. spinosissima,* which I feel sure can only be another form of *A. sarmentosa.* Perhaps, indeed, the identical species, though as I have it growing here in two locations, it appears to be a somewhat more vigorous plant with larger rosettes more densely hairy and taller flower stems with broader umbels of flowers of a very good color.

LITTLE GEMS

Belonging also to this group is *Androsace villosa,* a small exquisite thing that will thank you for a crevice, but in lieu of this consideration must be given a gritty, stony soil, with some chips of limestone about its soft collar, and a situation around the corner from the fullest sun. It is such a small thing that it is quite easily fried out of existence. Its tiny neat rosettes are brightly silvered with silken hairs and upon them sit jauntily the little umbels of pure pink blossoms with "eyes" of a deeper tone. The whole outfit is so small as to call forth sniffs of disdain from those many gardeners who see beauty only in a yard of strident phlox or a vast drift of flamboyant annuals, but it is a precious thing to all true rock gardeners. Forms of *A. villosa* are found in many parts of the world, including, I read, our own Northwest. *Androsace villosa arachnoidea* is a form praised by Mr. Farrer, who says it is smaller, neater and even more fluffily silver, and which is to be found along the limestone ridges of the Karawanken summits, wherever these may be. Seed of it is offered and while these little Androsaces are not as easy to rear as many other less precious things it is far better to make the attempt than never to have really known them at all.

Still belonging to the Sarmentosa group is *A. sempervivoides,* the earliest to bloom in my garden. Its rosettes are small, neat and flat and quite hairless, lying close upon the ground and progressing conservatively to form a mat perhaps the size of a tea plate. It has never done any more for me. It is a Himalayan species and a very delightful small thing that should be given a choice situation away from all encroaching growths.

Androsace lanuginosa is perhaps the most beautiful of the race. It makes a stream of silver foliage down any declivity and bears in summer and again in autumn umbrellas of the most delicate and exquisite lilac-rose. There is also a white-flowered variety called *leitchtlini.* This species makes no runners so your stock must be increased by means of cuttings or seeds. Its choice of a situation is a warm sunny slope in sandy well-drained soil, or a chink in a dry wall. It makes an ideal wall plant. In the rock garden set a few clumps of Autumn Crocuses about it and you will have a very pleasant picture to look upon when the drab days come. This also is a Himalayan species.

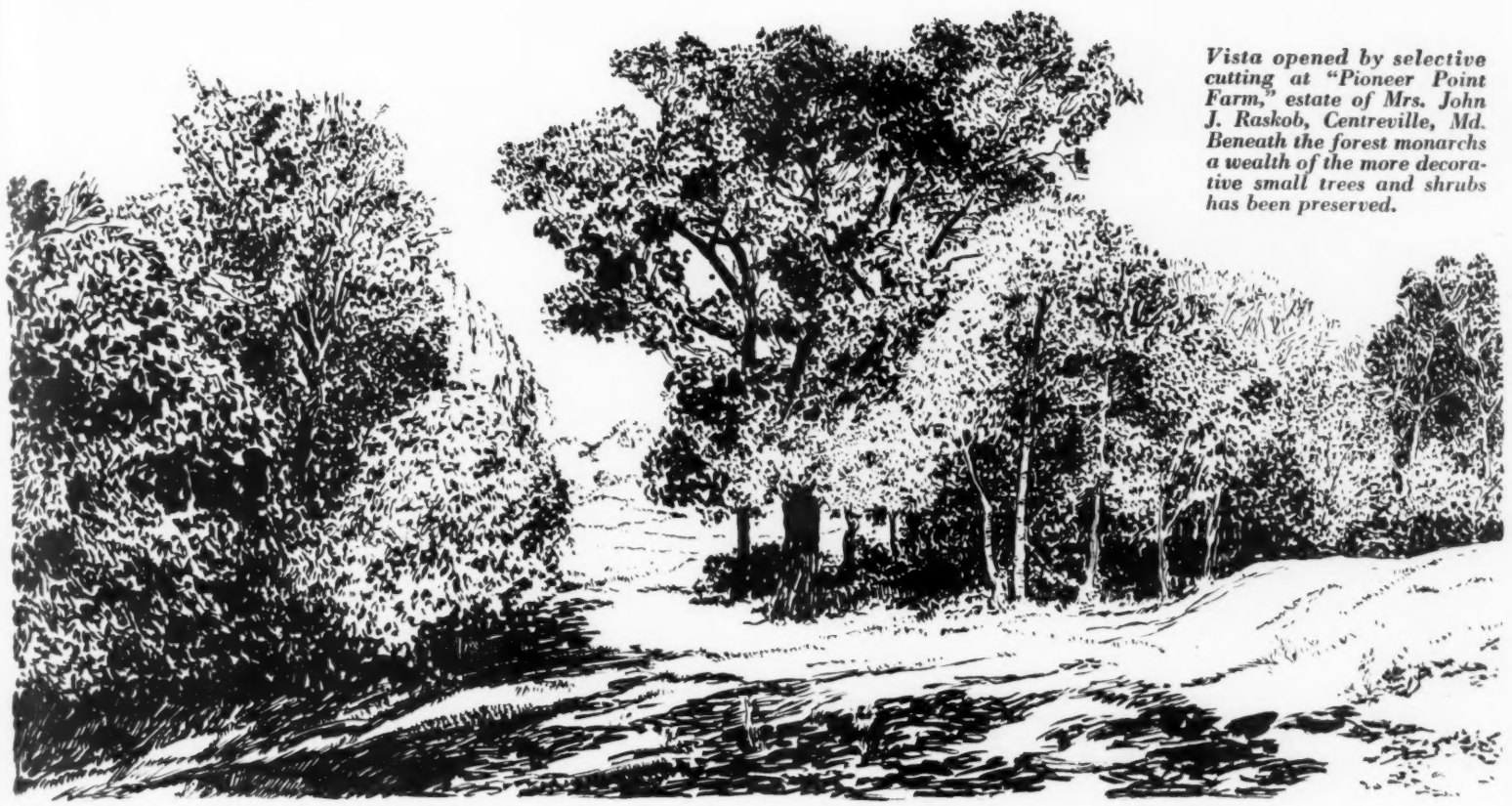
Quite different from all the foregoing are *A. carnea* and its various forms and *A. lactea. Androsace carnea* forms a little huddle of tiny spiny rosettes, bright green and hairless, above which on two-inch stems are borne the umbels of lively pink blossoms. *A. carnea* has numerous forms some of which are better than the type. *A. c. brigantiaca* is one of these and so is *A. laggeri,* sometimes listed as a distinct species. The rosettes of this Pyreneean plant are darker in color than in *A. carnea* and it has a more generous flower cluster. It is perhaps the best of this group. Peat, leafmold and a little sand answer the needs of this group of Androsaces, but they are not among the easiest forms to grow. *A. lactea* is somewhat like the foregoing; its rosettes are dark and spiny and it emits a veritable explosion of small pearly flowers born in a carelessly assembled corymb.

One little biennial is something in the way of these last named species and it is well worth growing. This is *A. lactiflora* (syn. *A. corono pifolia*). It is a small airy thing which, once admitted to your rock garden, if you protect the little seedlings, will always be there for it has a pleasant gift for sowing itself about in places just suited to it and never being in the way. Its blossoms are white. Another biennial species, but a much less tractable one, is *A. spinulifera* from China.

SIX CHARMERS

A recent arrival in my garden and one with which I am very much delighted is *Androsace vitaliana,* sometimes known as *Douglasia vitaliana.* This is a neat and charming thing, making a low tufted growth of little silvery leaves above which arise rather large yellow flowers. It is said to grow naturally on non-calcareous ground, and to be well suited in a soil of sand and peat in a cool position. My six little plants were planted through ignorance on my part on a rocky shoulder of the rock garden in full sun. They are all, however, thriving, so I take it that this is not a capricious plant but another of the most friendly of this most engaging clan.

Upon receipt of an addressed envelope I shall be glad to tell what I know of the whereabouts of seeds and plants of Androsaces.



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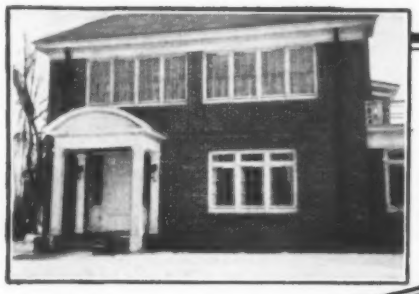

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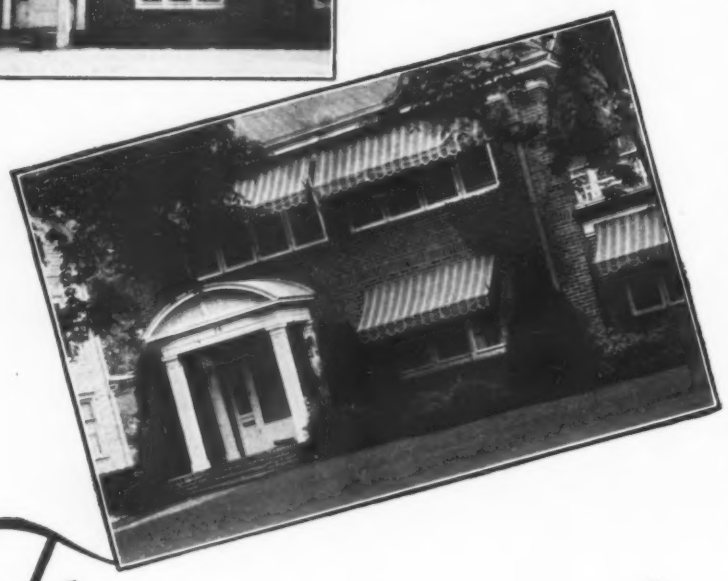

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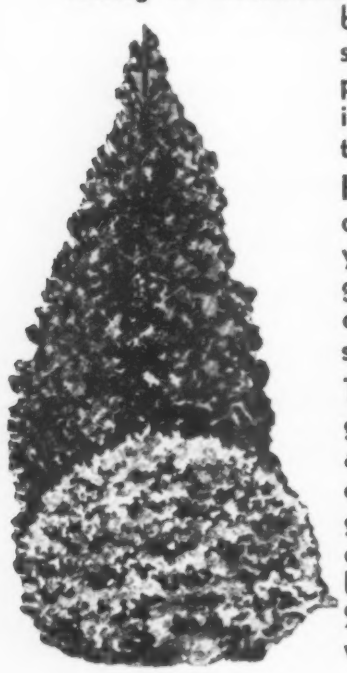

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Shrubs For The Rock Garden

(*Continued from page 93*)

can Alpines be grown. At sea level in New England and adjacent States only the tougher types of Alpines will grow, but there is a rich variety of dwarf, shrubby and ericoid plants that will flourish. If California be the site of your garden, succulent, twiggy, ericoid and woolly-leaved plants should be prominent features and with the milder climate you may have New Zealand Veronicas, Celmesias and Olearias in a hundred and one forms as well as many a dainty South American shrublet. Indeed, in California there is no limit to what can be grown, always excepting Alpines, but to write on material for Californian rock gardens demands a lengthy article in itself.

Those who garden in New England and adjacent States may envy their Californian confrères a climate that enables them to draw tribute from the whole vegetable world, but they need not despair for there is, indeed, a wealth of plant material suitable for even the coldest part of eastern North America. A rock garden with its many cozy nooks is rich in homes and many a plant will grow merrily here that would die the first winter in an open border, and so a properly fashioned rockery may be peopled with all sorts of odd, rare, curious and beautiful plants. At present, in my opinion, ephemeral herbs play too important a part. Of course, I do not wish to see them banished but I do wish to see their numbers restricted and space given to woody plants. These make the rock garden more attractive and more interesting at every season.

SIZE AND NUMBERS

It goes without saying that the larger the rock garden the greater the variety of plants it will house; moreover, in a large rockery shrubs which grow say four or even five feet tall are not altogether out of place. In a small garden, of course, fewer shrubs can be accommodated and these should be of the dwarfest character. As salient features here and there low, compact forms of Pine, Fir and Spruce should be employed. Of these there are many varieties but none so distinct or more beautiful than the dwarf Lake Laggan Spruce (*Picea glauca conica*). This is a dense, compact tower-like mass of pellucid green, ultimately five or six feet tall, and looking for all the world like a gigantic Moss plant. Hanging over the edge of outthrust rocks the Bar Harbor Juniper (*Juniperus horizontalis*), prostrate in habit, green or gray-green in the summer and violet-rose throughout the winter months, is a thing of beauty at every season of the year. Somewhat taller and equally beautiful is Sargent's Juniper (*J. chinensis Sargentii*). Of evergreen ericoid plants Heather in its many forms is naturally at home in any exposed site in the rockery, and in nooks sheltered from the morning sun the Cornish Heath (*Erica vagans*), the Cross Heath (*E. tetralix*) and the Gray Heath (*E. cinerea*) will be found to flourish. On exposed rocky brows or in open bays the early flowering *E. carnea*, its white form (*alba*) and the hybrid *E. darleyensis* will be found perfectly happy. *Corema Conradii* and different Ephredras are also at home in exposed places. *Thymus serpyllum*, its crimson flowered variety *coccineus* and the woolly-leaved form *lanuginosus* are sun lovers and so, too, are the Sun Roses (*Helianthemum*), of which many forms are obtainable. Sand and gravel are beloved by the Bearberry (*Arctostaphylos uva-ursi*), rooted in which it loves to sprawl around perpendicular rock.

DAPHNES AND OTHERS

Gritty and stony places are favored by the Garland Flower (*Daphne cneorum*) and by its less hardy relative *D. Blagayana*, while the Lilac-like *D. genkwa* requires a greater depth of soil. In full sun and not the least particular as to soil—as a matter of fact, happiest in some niche or cranny—the shrubby Candytufts (*Iberis sempervirens* and *I. tenoreana*) will form carpets or curtains of snowy white in late spring. In sunny places, with a mixture of gravelly loam and sand, a dozen or more varieties of Cytisus and Genistas will luxuriate; no group of plants furnishes a greater supply of rich yellow blossoms than do these. A cool but fully exposed place suits *Pachystima Canbyi*, whose lustrous dark green leaves assume a purple tone during the winter. The Leiophyllums in New England are best planted where they get protection from the morning sun and this is true also of those delightful little evergreens *Sarcococca humilis* and *S. ruscifolia*, and the almost prostrate redfruited *Ilex rugosa*. The Periwinkle (*Vinca minor*), both white and blue forms, like the Spurges (*Pachysandra terminalis* and *P. axillaris*) are not particular as to situation; neither is *Galax aphylla*, whose leathery, lustrous green leaves are especially beautiful.

Out of the wind but otherwise fully exposed, the evergreen *Berberis verruculosa* and *B. candidula* may be successfully accommodated and so, too, can the Korean Box (*Buxus koreana*). In sheltered nooks the Baltic Ivy (*Hedra helix baltica*) is perfectly at home as far north as Boston, Massachusetts, and so, too, are the Oregon Grape (*Mahonia aquifolium*), its relative, *M. repens*, and the evergreen *Lonicera pileata*. Anywhere, the more sunny the better, the pink and white October-flowering Korean Chrysanthemum (*Chrysanthemum sibericum*) should be planted in bold clumps since it gives a display of blossoms when those of other plants are past. Leather-leaf (*Chamaedaphne calículata*) and *Leucothoe Catesbaei* are happiest in moist situations, but the early flowering Andromeda (*Pieris floribunda*) is not in the least particular although its handsome Japanese sister (*P. japonica*) in New England demands protection from the wind and morning sun. The Partridgeberry (*Mitchella repens*) is for a cool, shady spot, but the Wintergreen (*Gaultheria procumbens*) is not fussy, growing usually well in sun and shade. The glossy-leaved potentilla (*Potentilla tridentata*) prefers sun and a moderate depth of soil, whereas its not distant relative, *Dryas octopetala*, prefers a sunbaked rock. Where an acid soil prevails the ambitious may attempt to grow the Mayflower (*Epi-*

(*Continued on page 150*)

Giant California Zinnias

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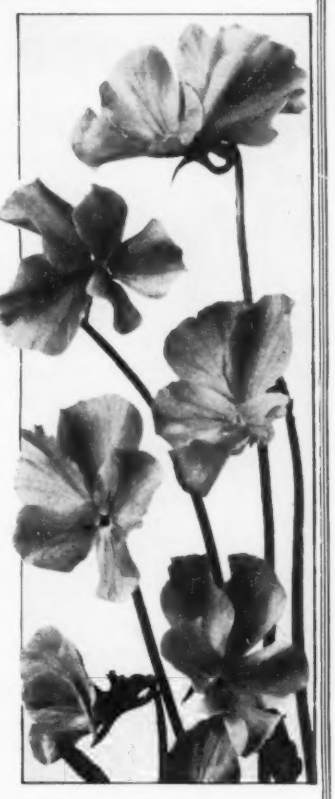

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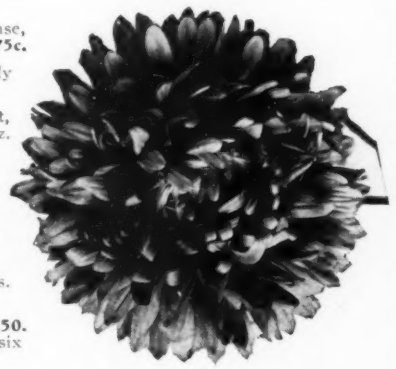

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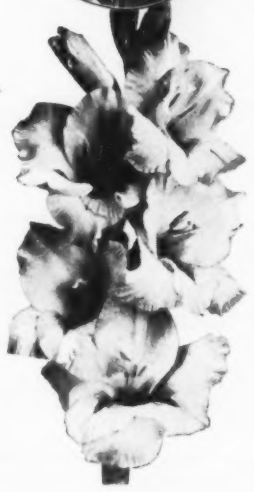

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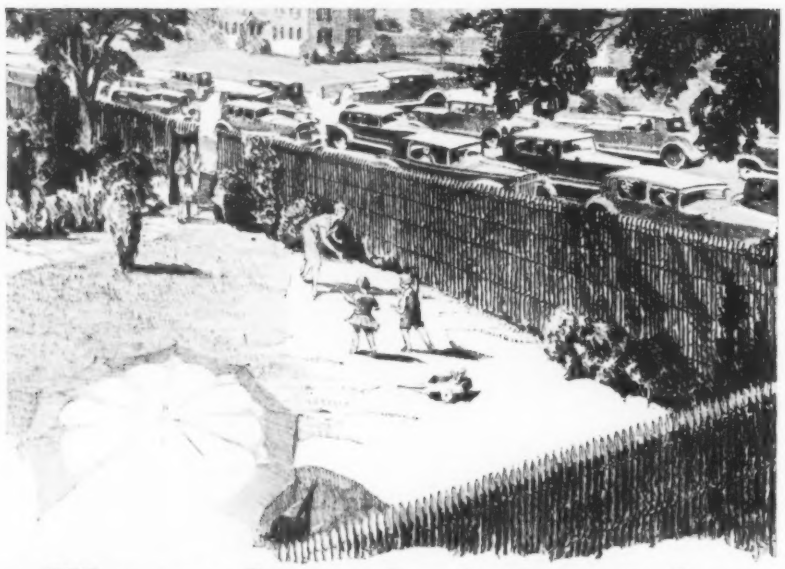


will pass America's front door

***You will need DUBOIS** to keep the endless stream of inquisitive motorists from staring in at you, and to insure your children's safety*

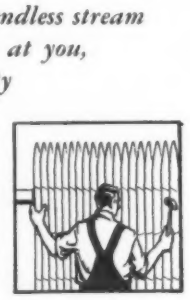
MOTOR packed roads! Big buses and heavy trucks thundering by! Countless picnickers seeking a place to spread their lunches! Nervy people using your driveway, even your lawn, for turning their cars around.....

That's what you will have to expect this year if you live in a country home. Even if you live away from the main highways on a quiet lane, you may suddenly find it a congested detour that will ruin your present seclusion. And the traffic problem is growing! What is the answer?

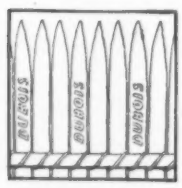
Dubois!

This strong, durable French fence provides the one sure, artistic, and economical method of shutting out the world that passes by your door.

It hides unwelcome views. Keeps people from staring in at you. Prevents trespass. Insures your children a safe, convenient playground, and can be used in hundreds of other ways to bring charm and protection to country, suburban or city homes.



Comes ready to erect in sections 5 ft. wide. Once up, it never needs painting or other upkeep expenses.



The genuine is branded "DUBOIS" on the back —your safeguard against substitution.

Made of live French chestnut saplings, bound with rustproof Copperweld wire. Comes in five heights: 3' 10", 4' 11", 6' 6", 8' and 10', with rustic gates to match.

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Shrubs For the Rock Garden

(*Continued from page* 148)

gaea repens) and if a hanging Pine bough be in evidence the chances of success are greater.

Those who garden where acid or neutral soils prevail have many advantages. They can, for instance, cultivate all that are hardy of the great Heath family and likewise the different Vacciniums. The latter, with the exception of the Highbush Blueberry (*Vaccinium corymbosum*), are all suited to the rock garden. The ornamental value of most of them is not so much in their flowers or fruit as in their wondrously autumn-tinted foliage. The boreal Cowberry, however, (*V. vitis-idaea*) and its American variety (*minor*) and likewise the Box Huckleberry (*Gaylussacia brachycera*) are evergreen and not exacting in their demands on soil or situation. In moist or dry positions the Rhodora (*Rhododendron canadense*) should have a place and so, too, should its Oriental relative the fragrant rosy purple flowered *R. poukhanense*, the pink blossomed *R. Schlippenbachii*, the tiny white-flowered, brilliant autumn foliaged *R. Tschonoskii*, the very dwarf red-flowered *R. indicum*, magenta blossomed *R. amoenum*, and last but not least the *Kurume Azaleas*, whose blossoms exhibit all the delightful colors which we are wont to associate with Sweet Peas.

For niches in rocks, at the foot of them, or on the brow low-growing Cotoneasters, such as *C. apiculata*, *C. adpressa*, *C. horizontalis*, the evergreen *C. microphylla* and *C. Dammeri* are admirable plants, beautiful in berry and habit of growth. The sprawling *Lonicera syringantha* with Heliotrope-scented flowers and *L. prostrata* with yellow blossomed *Hypericum Buckleyi* must be given a place, and in rich humus *Cornus canadensis* and its relative *C. suecica*.

If the rock garden be on a large scale a much greater variety of shrubby plants can be accommodated. Among these are *Berberis diaphana* and *B. Wilsonae*, both remarkable for the brilliancy of their wondrous autumn tints, and such free blossoming subjects as Sargent's Crabapple (*Malus Sargentiana*), the Nankin Cherry (*Prunus tomentosa*), Nakai's Cherry (*P. Nakii*), Bessey's Plum (*P. Besseyi*) and the Beach Plum (*P. maritima*). The last two may be kept in bounds by severe pruning every two years. Many another plant might be enumerated, but the purpose of this article will have been served if it cause the reader to appreciate the fact that no matter how small or how large his or her rock garden may be there are shrubby plants to meet the needs and furnish the rock garden with beauty in flower or leaf, bud or twig, at all seasons of the year. To impress this fact on the reader's mind I append a list of one hundred and twenty-five suitable rock garden shrubs.

NARROW-LEAVED EVERGREENS

Abies alba compacta
Abies balsamea hudsonica
Chamaecyparis thyoides ericoides
Chamaecyparis obtusa nana
Juniperus chinensis Sargentii
Juniperus horizontalis
Juniperus sabina tamariscifolia
Picea Abies Clanbrasiliana
Picea Abies Gregoryana
Picea Abies Maxwellii
Picea Abies microsperma
Picea Abies parviformis
Picea Abies pygmaea
Picea Abies procumbens
Picea glauca conica
Picea orientalis nana
Picea pungens compacta
Pinus mugho compacta
Pinus mugho pumilo
Taxus baccata repandens
Taxus cuspidata aurescens
Taxus cuspidata densa
Thuja koraiensis
Thuja occidentalis globosa
Tsuga canadensis compacta

BROAD-LEAVED EVERGREENS

Arctostaphylos uva-ursi
Berberis candidula
Berberis verruculosa
Buxus koreana
Calluna vulgaris (in all its forms)
Chrysanthemum sibericum
Cotoneaster Dammeri
Cotoneaster microphylla
Daphne Blagayana
Daphne cneorum
Epigaea repens
Erica carnea
Erica cinerea
Erica darleyensis
Erica tetralix
Evonymus radicans colorata
Evonymus radicans kewensis
Evonymus radicans minima
Galax aphylla
Gaultheria procumbens
Hedera helix baltica
Helianthemum chamaecistus (in all its forms)
Iberis semperwirens
Iberis tenoreana
Ilex crenata nummularis
Ilex rugosa
Kurume Azaleas
Leiophyllum buxifolium
Leiophyllum prostratum
Leucothoe Catesbaei
Lonicera pileata
Mahonia aquifolium
Mahonia repens
Pachystima Canbyi
Potentilla tridentata
Rhododendron indicum (sub-evergreen)
Rhododendron indicum (sub-evergreen)
Satureja alpina
Satureja montana
Thymus serpyllum
Thymus serpyllum coccineus
Thymus serpyllum lanuginosus
Vaccinium macrocarpum
Vaccinium vitis-idaea
Vaccinium vitis-idaea minor
Vinca minor

DECIDUOUS SHRUBS

Berberis diaphana
Berberis Wilsonae
Chaenomeles Maulei
Chamaedaphne calyculata
Clematis tangutica
Cornus canadensis
Cornus suecica
Cotoneaster adpressa
Cotoneaster apiculata
Cotoneaster horizontalis Wilsonii
Cytisus Ardoinii

(*Continued on page* 154)

New Forms & Colors of Old Fashioned Flowers

1930 Novelties in BASSI'S SEEDS

New Zinnia—Dahlia Flowered "Youth" (See Illustration). A new addition to the Dahlia flower type. Youth is a beautiful, soft rose, well formed flower, on a robust, vigorous plant. A real acquisition for Zinnia lovers.....Pkt. 25c

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Petunia—"Fimbriata Coerulea" (Giant). Steel blue fringed. Most attractive. Deeply fringed, heavily veined, steel blue with throat of deeper blue.....Pkt. 50c

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Special Offer on *Montbretias*
(Special Mixture). Beautiful gladiolus-like flower on long slender stem. Blooms from July to frost. A very satisfactory cut flower. **25 for $1.50, 100 for $5.00 postpaid.**

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10 Packets of Seeds here described	$3.00
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1 Dozen Ranunculus, special mixed	1.25
$5.75 Value, all Postpaid, for $5.25	$5.75

Special Seed Collection
One packet each of these 10 outstanding novelties, valued at $3.30 for $3.00

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SEEDSMEN AND NURSERYMEN
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A Water Lily Pool *for every garden ~*

New beauty, gorgeous new colors and fascinating new interest may be added to your garden—and at surprisingly little cost—by the addition of a Water Lily Pool.

There is room in every garden, large or small for a Water Lily Pool or at least a simple tub garden. Marvelously beautiful effects can be achieved quickly and with little effort.

Collection for Small Pool—$10
3 Water Lily Plants, pink, blue, yellow; 20 Aquatic plants; 12 Goldfishes and 2 Calico fishes; Assortment of Jap Snails, etc.; 1 Carton Praefecta fertilizer.
All for $10

Quality Trio of Water Lilies—$7
3 of the finest hardy Lilies. Gloriosa (dark red), Pink Opal (deep pink), Gladstone (pure white). Regular value $8.50.
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You Can Enjoy a Water Lily Garden This Summer

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Beautiful Catalog Free

It pictures and describes Water Lilies, Aquatic Plants, Ornamental Fishes, etc. Many illustrations in full colors. Tells how to build a pool inexpensively or plant a tub garden and gives full cultural directions. Write for it.

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The best oxygenators, such as Anacharis, Sagittaria and Vallisneria. Enough to balance a 10 gallon aquarium. ***All for $1.10***

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TO plant early, you must order early. To order early, you must not put off sending for our Rockery Plant Catalog. Get it in your hands at once and deciding on the plants you want, promptly let us know. Then we will keep close tabs on the weather conditions and ship the plants at the right time for early spring planting.

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Wayside Gardens
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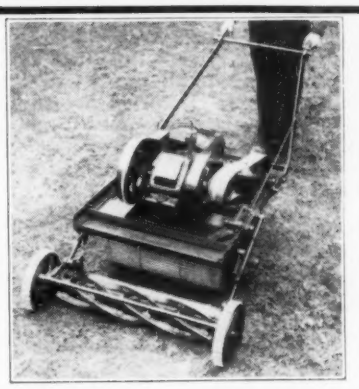
A LAWN BUILDER AND A LABOR SAVER



THERE is no better mower for medium-large-sized grass areas than the Ideal "Thirty" Roller type. It smooths the bumps and hollows as it cuts.

There is plenty of power, and control is easy by means of two levers at the handles. The "Thirty" cuts close to walls and walks—maneuvers easily around trees and bushes.

For private lawns, schools, and public parks, Ideal Power Mowers insure smooth, close-cut grass, and well-conditioned sod.

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Please send your 1930 "Star Guide to Good Roses" at once.

Name.....

Address.....

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The Garden That Features A Ravine

(*Continued from page 89*)

rockwork converts the steep sides into an alpine garden of unusual bold outlines and rugged charm. Stepping stones, small winding paths and steps of stone lure the visitor upward with an explorer's zest to see always just what lies beyond the next turn.

Throughout the garden, this quality of elusive allure is uppermost. I do not recall a garden that I know with more of this breathless charm, this promise of what lies just beyond—and no promise made here falls flat.

There are pleasant seats on which to dream, a gazing globe to reflect the tall trees and brilliant bloom, bird baths, sun-dial and a gushing natural spring from rugged rocks to make the rocky pools at the far right of the front lawn, which are treated as an alpine water garden. The overflow crosses the lawn and dips down into the sunny center, where a more formally outlined pool has a semblance of tropical effect in the large leaves and brilliant coloring of its surroundings, and the bright Waterlilies dotted across its surface.

At the extreme left, set off in a clump of heavily foliaged trees, is the shaded pool for day dreaming on a hot summer's afternoon. Feathery, graceful Astilbe margins it and Thalictrum adds its soft foliage. There is a great clump of Bleeding-heart, and then where the border runs out to catch a little sun, Japanese Iris, Pentstemon and some unusual Dimorphotheca. A swinging couch adds a bit of color to the cool, dark green and further invites to restful hours. The rolling ground conceals these pools from each other, so that each is complete in its own setting.

Steps lead down the bluff to the beach, five hundred feet of salt water-front, with all that this implies.

Spring features this an alpine garden and a garden of fragrance. Gradually the scene shifts to the water gardens in the heat of high summer, with an interest in the annuals and perennials of the ravine. These carry into the fall until that time when the flaming leaves of the shrubs and deciduous trees paint glorious splashes of color against the dark green of the great conifers and the brighter Madrona. This green still holds as the winter background for the brilliant berries that are used to feature the winter landscape.

Forest and water and mountains, hothouses, garden pools, rugged alpine rock garden, perennial borders and gay annuals have all been brought together and magnificently harmonized in this natural setting.

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THE FINEST GARDEN CUT FLOWER

ANNIE LAURIE, exquisite ruffled pink.
EMILE AUBRUN, large bronze, illustrated on left.
APRICOT GLOW, beautiful Apricot colored.
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MARNIA, very large orange.

One Bulb each
Value $1.50 for $1.10

A Whole "Glad" Garden $3

Special "Get-Acquainted" Offer

100 large bulbs, at least 35 fine varieties, in many different shades of red, yellow, pink, blue, orange, smoke, white. All good varieties but not labeled as to name. Prepaid. 50 for $1.75. I believe this to be the finest "glad" collection offered anywhere. The above 5 varieties together with the collection of 100 bulbs for $4.

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Beautiful
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WILSON'S WEED KILLER
The Modern Way to Kill Weeds

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Shrubs for the Rock Garden

(*Continued from page* 150)

Cytisus Beanii
Cytisus Dallimorei
Cytisus decumbens
Cytisus Heuffelii
Cytisus hirsutus
Cytisus leucanthus
Cytisus nigricans
Cytisus purpureus
Cytisus supinus
Daphne genkwa
Dryas Drummondii
Dryas octopetala
Dryas Sundermannii
Genista anglica
Genista dalmatica
Genista germanica
Genista glabrescens
Genista horrida
Genista pilosa
Genista sagittalis
Hypericum Buckleyi
Lonicera prostrata
Lonicera syringantha
Malus Sargentii
Potentilla fruticosa dahurica
Potentilla fruticosa micrandra
Potentilla fruticosa tenuifolia
Prunus Besseyi
Prunus glandulosa
Prunus maritima
Prunus Nakaii
Prunus tomentosa
Rhododendron canadense
Rhododendron poukhanense
Rhododendron Schlippenbachii
Rhododendron Tschonoskii
Rosa carolina
Rosa Lyonii
Vaccinium canadense
Vaccinium hirsutum
Vaccinium myrtillus
Vaccinium pallidum
Vaccinium pennsylvanicum
Vaccinium stamineum

The Best Of The Rose Varieties

(*Continued from page* 140)

ard, Charles P. Kilham, Emile Charles, Etoile de Feu, Kardinal Piffl, Li Bures, Mme. Albert Barbier, Paloma Falco, Rapture, Rosette Delizy.

Yellow: Duchess of Wellington, Elegante, Golden Gleam, Lady Hillingdon, Mrs. Aaron Ward, Mrs. Erskine Pembroke Thom (although sometimes inclined to a long summer siesta) Mrs. Pierre S. du Pont (the most active of all yellows) Souvenir de H. A. Verschuren, Ville de Paris.

White and Light Colored: Nuntius Pacelli, Westfield Star, Gruss an Aachen.

A formal Rose garden planted with these varieties would be a continuous show and a source of supply for decoration at bridge parties or other social frivolities.

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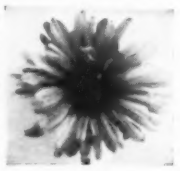

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Salzer's New Cosmos, "Hollywood Star"

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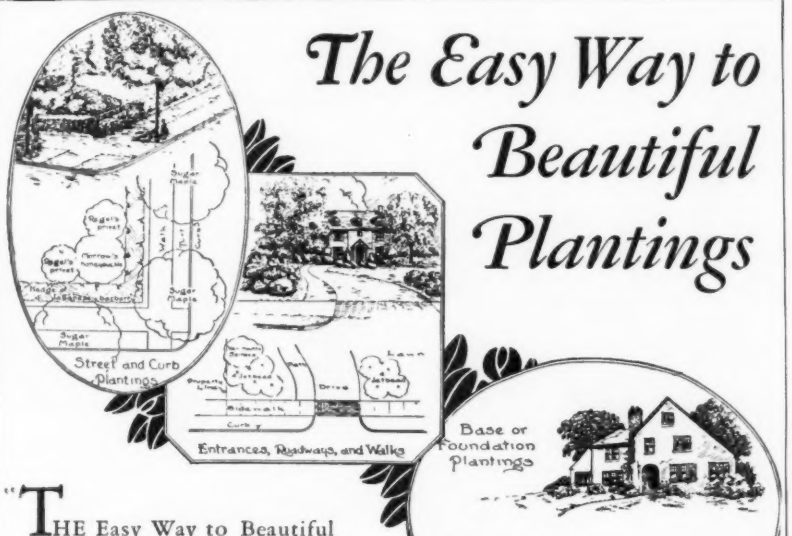
The Easy Way to Beautiful Plantings



"THE Easy Way to Beautiful Plantings"—a remarkable 40-page book—shows how simple it is to give any home a handsome setting. Simple illustrations, like those above, help you to select and arrange foundation plantings, corner groups, borders, hedges and screens; to plan a rose garden, a rock garden, a trellis—to embellish any part of your grounds with rich and graceful plantings.

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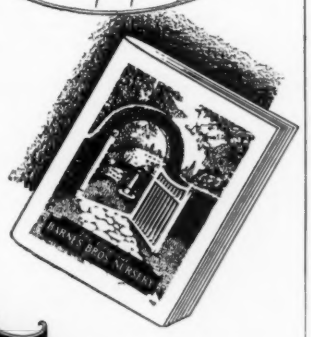

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ALL the winter months are more or less trying for the evergreens, but February is likely to prove the worst of all. In the Northeastern States especially it is a month of sleet and snow storms, the latter often of the wet, clinging type that adheres to the branches of the conifers and bends them down with its weight. Its effect in this direction is surpassed only by that of sleet and ice.

Evergreens can stand a moderate amount of weighing down provided it does not last long, but when the bending is extreme and protracted it means that the branches are going to be permanently twisted out of shape if not actually broken. Preventive measures consist in jarring off the snow or ice as it collects, even though this may mean several trips outdoors before the storm abates.

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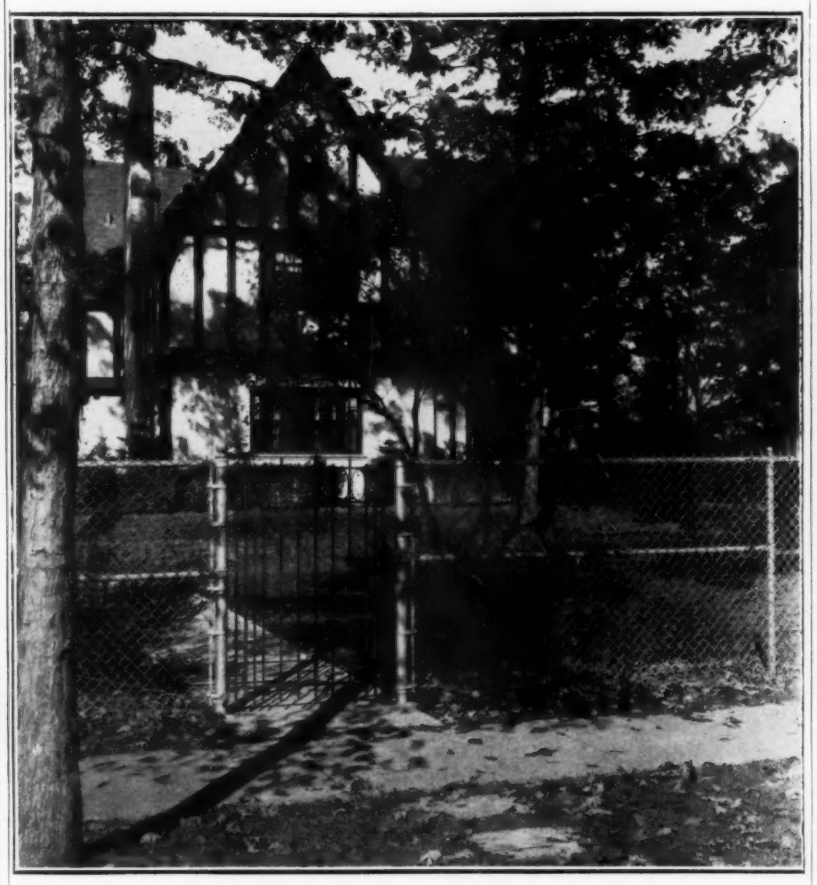

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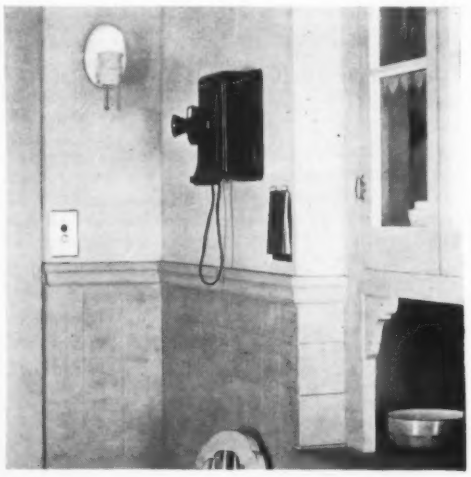

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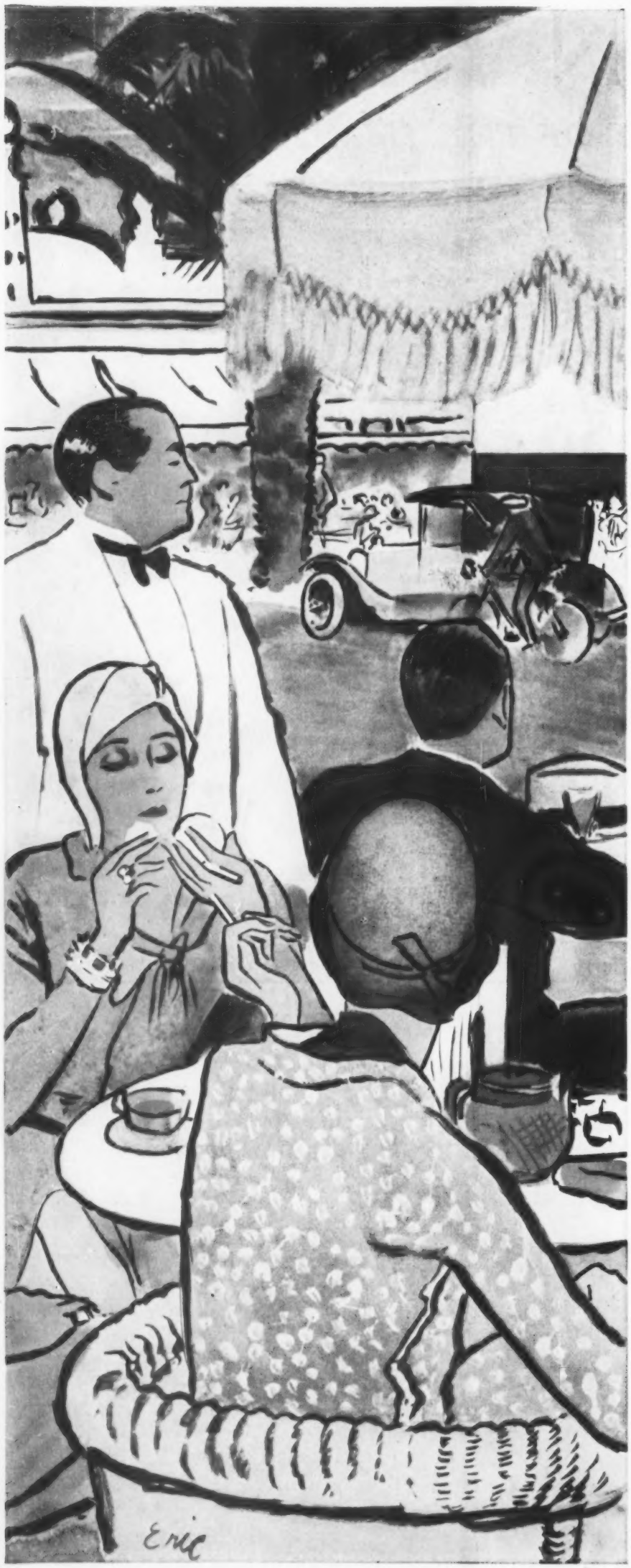

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